



γ value - not to be
cut - E.M.



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Obijt Gandavi an. 1426. ibidem in cathedrali ade sepultus.



**J. HVBERTO AB EYCK, IOANNIS
FRATRI; PICTORI.**

*Quas modo communes cum fratre, Huberte, merenti
Attribuit laudes nostra Thalia tibi,
Si non sufficient: addatur et illa, tua quod
Discipulus frater te superavit ope
Hoc vestrum docet illud opus Gandense, Philippum
Quod Regem tanto cepit amore sui:
Eius vt ad patrios mittendum exemplar Iberos
+ Coxenni fieri iusserit ille manu.*

*+ Michael Coxennius
Mechlinien usque
hac ætate pictor
obit an. 1595.*

cut
P

THE
P O R T R A I T S
OF THE MOST
E M I N E N T P A I N T E R S,
AND OTHER
F A M O U S A R T I S T S,

That have flourished in *EUROPE*.

Curiously Engraved on above One Hundred COPPER PLATES.

B Y

F. BOUTTATS, P. DE JODE, *Senior*, P. DE JODE,
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From Original PAINTINGS of

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DANKERSE DE RY, CORNELIUS JANSSENS, JAMES
JORDAENS, JOHN MEYSSSENS, ERASMUS QUELLINIUS,
GUIDO RHENI, NICHOLAS DE HELT STOCADÉ, DAVID
TENIERS, THOMAS WILLEBORTS BOSSAERT, and other
celebrated MASTERS.

To which is prefixed,

An Account of their LIVES, CHARACTERS, and most con-
siderable Works, in *French* and *English*.

Collected from the best AUTHORS extant, and the Original Manuscripts.

L O N D O N :

Printed for and Sold by OLIVE PAYNE, Bookfeller, at *Horace's-Head*, in *Round-
Court* in the *Strand*; and W. H. TOMS, Engraver, in *Union-Court*, near *Hatton-
Garden*, *Holborn*.

M'DCCXXXIX.



P R E F A C E.



AMONG all the beautiful and delightful *Arts*, that of *Painting* has always found the most *Admirers*; (the Number of them almost including all Mankind): *Consuls*, *Emperors*, and *Kings*, &c. have entertained themselves with the Exercise of this *Art*.

Fabius, a noble *Roman*, painted the *Temple of Health* in *Rome*, and gloried so much in his Performances there, that he assumed to himself for ever after, the Sirname of *Pictor*, and thought it no Disparagement to one of the most illustrious Families in *Rome*, to be distinguished by that Title. *Painting* and *Sculpture*, as well as all other *Arts* dependant on *Design*, greatly flourished during the Reigns of the twelve *Cæsars*: And we are informed, that under their Successors, *Nerva* and *Trajan*, they shined with a Lustre almost equal to what they had done under *Alexander*

P R E F A C E.

the Great. It is likewise certain, that the *Roman Emperors, Adrian, Antonine, Alexander Severus, Constantine, and Valentinian,* were not only generous Encouragers of *these Arts* ; but also in the Practice of them so well skilled, that they wrought several extraordinary *Pieces*, with their own Hands : and by their Example, as well as their Patronage, raised up many considerable *Artists*, in both Kinds.

Several of the *German Emperors* have spent many Hours with a *Pallet* and *Pencils* ; and in the last Century, *Lewis XIII. King of France*, by the Instruction of *Simon Vouet*, became a good Proficient : And our own *King Charles I.* delighted more in *Painting*, than in all the other *Sciences*, as much a Master as he was of all. The late excellent *Queen Mary*, and her Royal Sister, the late *Queen Anne* of glorious Memory, were both instructed in this *Art*, by Mr. *Richard Gibson*, commonly called the *Dwarf*. All the Children of the *Queen of Bohemia*, Daughter to *King James I.* were taught to *paint* by *Gerard Honthorst* ; and among the Rest, the *Princess Sophia* (Grandmother to his Present most Sacred Majesty *King George II.*) who, with her Sister the *Abbess of Maubuisson*, distinguished themselves by their Skill in *Painting*. Nor does the Esteem for this *Science* decline in the present Generation ; all the Children of his present Majesty having learned to *design* : The *Princess Royal* of
Great

P R E F A C E.

Great Britain and *Orange* in particular, is said to be an excellent *Performer* in *Miniature*; and the *Princesses Amelia*, and *Carolina*, have made this *Art* their Study.

His *Royal Highness* the *Duke*, and the *Princesses Mary* and *Louisa*, have likewise attained to a good Proficiency in *Drawing*, by the Instruction of Mr. *Bernard Lens*, *Limner* in *Ordinary* to his *Majesty*.

Not only the *Art* itself, but the *Professors* thereof, have had the greatest Regard paid them by the most illustrious Persons, of all Ages and Nations. *Alexander the Great*, was not so fond of his beautiful and charming *Mistress Campaspe*, as of his Painter *Apelles*; for he parted with her, to gratify him. I have already said, how much the *Roman Emperors* patronized this *Art*; and in latter Times, the *Sovereigns* of most *Kingdoms* in *Europe* have not been content with the Possession of the most excellent *Paintings*; but have caused the *Painters* themselves to live in their *Palaces*, in Apartments near their own; as will appear on perusing the following Sheets. Not to mention the great Honours conferred on those of the Profession, by the *Emperors* of *Germany*, the *Kings* of *France*, *Spain*, *Denmark*, *Sweden*, &c. as well as many of the *Popes*; I shall take Notice of the great Regard paid to *Artists* by the Court of *Great Britain*: King *Charles I.* (as already said) had this Science
in

P R E F A C E.

in such Esteem, that by Means of the great *Earl of Arundel*, he caused the most eminent *Painters*, of different Countries, to come and reside in his *Metropolis*. In his Reign the Art of *Painting* flourished more than in any Age before, or (perhaps) since. The said *King*, receiving the utmost Satisfaction from their Performances, not only gratified them all with magnificent Presents, but conferred on three of them the Honour of *Knighthood*; viz. *Sir Peter Paul Rubens*, *Sir Anthony Van Dyck*, and *Sir Balthazar Gerbier*; the last of whom he also made *Master of the Ceremonies*. Several of the Persons spoken of in this Book, have likewise, by their great Merits, born considerable Offices in the State, as the afore-said *Sir Peter Paul Rubens*, *John of Bruges*, *Otho Venius*, and others.

As to the Publication of this Book, it is presumed it will be acceptable to the *Curious*; not only as it contains an ample Account of the Lives of the most Eminent *Painters*, and other Artists; but at the same Time presents to View their true Portraits, engraved by the best Hands, from *original Paintings* of the greatest Masters: For it is an Observation of a celebrated and judicious Author of our own Country, *That most Men are desirous of being acquainted with the Person of an Author, as well as with his Works.*

I N D E X.

I N D E X.

		Page	Plate			Page	Plate
B.				Deodate	Del Mont	22	25
Jacob	Backer	22	24	Jerom	Du Bois	2	3
David	Balli	33	48	Paul	Du Pont	57	89
John William	Baur	19	18		E.		
David	Beck	24	31				
Henry	Berckmans	40	73	Adam	Elzheimer	6	9
Abraham	Blomaert	5	7		F.		
Simon	Bosboom	59	95				
John	Both	24	30	Luke	Faydherbe	57	90
Leonard	Bramer	31	44	Luke	Franchoy	38	65
Adrian	Brouwer	61	102	Peter	Franchoy	23	29
Peter	Brugel	45	76		G.		
Nicholas	Bruyant	61	101				
John	Bylert	21	20	Sir Balthasar	Gerbier	31	43
C.					H.		
James	Callot	57	92				
Richard	Collin	61	100	Wenceflaus	Hollar	59	96
Gonzalo	Coques	35	57	Henry	Hondius	56	87
Dirick	Corenhert	60	99	Gerard	Honthorst	25	32
Theodore	Corenhert	53	80		J.		
Cornelius	Cort	53	79				
John	Coffiers	33	47	James	Jordaens	29	41
D.					K.		
Cornelius	Dackerts de Ry	52	78				
Peter	Danckerse de Ry	34	52	Nicholas	Knupfer	20	19
James	D'Arthois	35	54		L.		
Adrian	De Bie	29	39				
Gaspar	De Crayer	30	42	Charles	Le Brun	46	77
Nicholas	De Helt Stocade	35	56		M.		
Peter	De Jode <i>Sen.</i>	56	83				
Peter	De Jode <i>Jun.</i>	57	91	James	Matham	54	84
Henry	De Keyser	53	81				
Stephen	De la Bella	60	98				

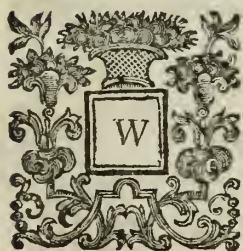
I N D E X.

		Page	Plate			Page	Plate
Peter	Meerte	37	62	John	Van Bronchorst	34	50
John	Meyffens	39	69	John	Vanden Hecke	38	64
P.				Henry	Vander Borch <i>Sen.</i>	22	23
Francis of	Padua	23	28	Henry	Vander Borch <i>Jun.</i>	39	68
Bonaventure	Peters	26	34	John Baptist	Van Deynum	40	71
John	Peters	38	63	Abraham	Van Diepenbeke	34	51
Cornelius	Poulenbourg	32	45	Sir Anthony	Van Dyck	15	14
Q.				James	Van Es	29	38
Erasmus	Quellinius	32	46	Hubert	Van Eyck	1	1
Aertus	Quellinus	60	97	John	Van Eyck	1	2
R.				Theodore	Van Harlem	3	4
Guido	Rheni	7	10	Daniel	Van Heil	34	53
Sir Peter Paul	Rubens	9	11	John Baptist	Van Heil	37	60
S.				Leo	Van Heil	59	93
Giles	Sadeler	56	86	Robert	Van Hoeck	37	59
John	Sadeler	54	82	John	Van Kessel	40	72
Raphael	Sadeler	54	83	Peter	Van Lint	35	55
Herman	Saftleven	33	49	Adrian	Van Nieulant	23	27
Rowland	Savery	21	22	William	Van Nieulant	15	13
Daniel	Segers	27	36	Adam	Van Oort	5	6
Gerard	Segers	18	15	Charles	Van Savoyen	38	66
Peter	Snayers	28	37	George	Van Son	40	70
Francis	Snyders	14	12	John Philip	Van Thielen	37	61
T.				Octavio	Van Veen	3	5
David	Teniers, <i>Senior</i>	23	26	Adrian	Van Venne	29	49
David	Teniers, <i>Junior</i>	36	58	Adrian	Van Utrecht	19	16
Peter	Testa	44	75	Peter	Verbrugghen	59	94
V.				Toby	Verhaecht	6	8
John	Van Balen	21	21	Simon	Vouet	40	74
Peter	Van Bredael	39	67	James	Vrancquart	55	85
				W.			
				Adam	Willaerts	19	17
				Thomas	Willeboerts Bosfaert	25	33
				Francis	Wouters	27	35
				A N			



A N
A C C O U N T
O F T H E
L I V E S
O F T H E
Most eminent PAINTERS, and other famous ARTISTS.

1. HUBERT VAN EYCK, *and*
2. JOHN VAN EYCK, *commonly call'd* JOHN of BRUGES,



ERE Brothers, and Natives of *Masseyck* on the
Meuse: *Hubert* was born in 1366, and *John*
in 1370. They were the first Painters in the *Low*
Countries that did any Thing worth Notice; for
which Reason they are reckon'd the Founders of
the *Flemish School*. They had both Genius and
Skill: They work'd together, and became famous by their Per-
formances: They drew several Pictures for *Philip the Good*,
B Duke

2 LIVES of Eminent PAINTERS, &c.

Duke of *Burgundy*; that which was set up in St. *John's* Church at *Gaunt* was universally admir'd. *Philip* I. King of *Spain*, not being able to obtain the *Original* at any Price, got a Copy of it, at the Expence of 2000 *Ducats*, which he carried into *Spain* with him. The Subject of this Piece was taken out of the *Revelations*, where the old Men adore the Lamb; it consists of 330 Figures, the Faces being so diversify'd as to cause Admiration in the Spectators. This Picture is to this Day esteem'd a wonderful Piece of Art: Having been carefully preserv'd; 'tis still very fresh, being never expos'd to View but on Holidays, or at the Desire of Persons of the first Quality. *Hubert* died in 1426, and was buried in the Cathedral at *Gaunt*; after which, his Brother *John* remov'd to *Bruges*, where he took up his Residence, and from thence was call'd *John of Bruges*. 'Twas this *John*, who, in seeking for a Varnish that might give more Force to his Colouring, found out that *Linseed-Oil*, mix'd with Colours, had a very good Effect, without using any Varnish at all. His Works increasing in Beauty, were bought up by the Great, and had the first Places in their Cabinets. He was esteem'd as well for the Solidity of his Judgment, as for his Skill in *Painting*. The Duke of *Burgundy* had so good an Opinion of his Merit, that he made him a *Counsellor* of State. He died at *Bruges* in 1441, and was buried in the Church of St. *Donatus*, according to his own Desire. His Sister *Margaret* would never marry, that she might be the more at Liberty to exercise herself in *Painting*, which she passionately lov'd.

3. HIEROM BOSCHIUS, or JEROM DUBOIS,

HAD a peculiar Inclination to paint Apparitions and Spirits. In a Piece of his representing *Hell*, is most admirably described the horrid Shapes and Deformity of the *infernal Spirits*,

LIVES of Eminent PAINTERS, &c.

3

Spirits ; the strange Punishments of the *Damn'd*, in Rivers, as it were of Fire tempestuously rolling, and mingled with thick Darkneſs and Smoke : So that his *Painting* cauſes rather a Horror mixt with Admiration, than any Delight to behold. Several of his Pieces were carried to the *Eſcurial*, and plac'd there by Order of the King of *Spain*. He died about the Year 1500.

4. THEODORE VAN HARLEM

FLourish'd in the Year 1462, as appears by a Piece of his at *Leyden*, upon which is written in Golden Letters in *Latin* to this Effect. *Theodore of Harlem made me at Louvain in the Year 1462. God grant him everlasting Rest.* This is all that remains of him, yet is enough to evidence that he was an excellent Artiſt.

5. OCTAVIO VENIUS, or OTHO VAN VEEN,

WAS born at *Leyden* in the Year 1558, of a conſiderable Family, his Father being one of the principal *Magiſtrates* of that City : He was educated under Cardinal *Groefbeck*, Biſhop and Prince of *Liege*, and learn'd at the ſame Time to deſign of *Iſaac Nicholas* : He was but fifteen Years old, when the Civil Wars oblig'd him to leave his Country ; he retir'd to *Liege*, finiſh'd his Studies, and there gave the firſt Proofs of the Beauty of his Mind : The Cardinal gave him Letters of Recommendation when he went to *Rome*, where he was entertain'd by Cardinal *Maduccio*. His Genius was ſo extenſive, that he at once apply'd himſelf to *Philofophy*, *Poetry*, the *Mathematics*, and *Painting* : He became a great Proficient in *Deſigning* under the Diſcipline of *Frederico Zuccherò* ; and acquired an Excellence in all the Parts of *Painting*, eſpecially in the Knowledge of the *Claro-Oſcuro*, by which he was reckon'd in *Italy*,

to be one of the most ingenious and universal Men of his Age: He lived at *Rome* seven Years, during which Time he perform'd several extraordinary Pieces; and then passing into *Germany*, was receiv'd into the Emperor's Service. After this, the Duke of *Bavaria*, and the Elector of *Cologne* employ'd him, and entertain'd him with Respect suitable to his Deserts; but all the Advantages that he got by his Service in the Courts of Foreign Princes, could not detain him there; he had a Desire to return into the *Low-Countries*, whereof *Alexander Farnese*, Prince of *Parma*, was then Governor for the King of *Spain*, who made him his *Engineer* and *Painter*: He drew his Picture arm'd *Cap-a-pee*, which confirm'd his Reputation in the *Netherlands*. He was of so excellent a Disposition, that being join'd with great Learning and Industry, made him belov'd by all the Court. After the Death of the Prince, he retired to *Antwerp*, where he adorn'd the principal Churches with his Paintings. The Archduke *Albert* (who succeeded in the Government of the *Low-Countries*) sent for him to *Brussels*, and made him *Master of the Mint*; and tho' it took up much Time to officiate in that Post, *Otho* found Leisure to exercise himself in his Profession: He drew the Portraits at full Length of the Archduke, and the Infanta *Isabella* his Wife, which were sent to *James I.* King of *Great-Britain*: And to shew his Knowledge of *Polite Learning* as well as *Painting*, he publish'd several Treatises, embellishing them with *Cuts* of his own Designing, as *Horace's Emblems*, *The Life of Thomas Aquinas*, and *The Emblems of Love*, which he perform'd with a great deal of Art and Grace. *Venus* dedicating the *Emblems of Profane Love* to the Infanta *Isabella*, she oblig'd him to do the same by *Divine Love*. *Lewis XIII.* King of *France* made him very advantageous Offers to tempt him to enter into his Service; but he would not leave his own Country, satisfying himself with the Character and Employments he there enjoy'd. He was the first

first since *Polidore Caravaggio* that reduc'd the *Claro-Oscuro* to a Principle of the *Art of Painting*. He had the Glory of Forming the Mind of *Rubens*, the *Apelles* of that Age, who perfected what *Venius* began, and the whole *Flemish School* learn'd it of him. *Otbo* died at *Brussels* May 6, 1629, aged 71, according to some Authors; but others say he liv'd till 1634. He had two Brothers, *Gilbert*, who was an Engraver, and *Peter*, a Painter: He left behind him two Daughters, both excellent in their Father's Art; the Eldest, nam'd *Cornelia*, was married to a rich Merchant at *Antwerp*; the other *Gertrude*, who hath signaliz'd both her Love to his Memory, and her own Skill in *Painting*, by Drawing his Picture in the Manner as it is here represented in Print.

6. ADAM VAN OORT

WAS the Son and Disciple of *Lambert Van Oort*, born at *Antwerp* in the Year 1557. He painted in large, and had the Reputation of being a Master, on Account of the many magnificent Designs, which are to be found in the Collections of the Curious. He was so full of Business, that he had not Time to travel out of his own Country: He was *Rubens's* first Master; and having liv'd to the Age of eighty-four Years, died at *Antwerp*, and was there buried in 1641.

7. ABRAHAM BLOMAERT

WAS born at a Place call'd *Gorcum* in *Holland*, about the Year 1567. His Father *Cornelius Blomaert* was an Architect, whom he follow'd to *Utrecht*, where he was educated, and always liv'd: His Masters were some ordinary Painters that he met with by Chance, and he look'd upon the Time he spent with them, as so much thrown away. He form'd a Manner to himself

himself after Nature, and as his Genius directed him : It was easy, fruitful, graceful, and universal : He understood the *Claro-Oscuro* ; the Folds of his Draperies were large, and had a good Effect ; but his *Goût* of *Designing* had too much of his own Country in it. A great Number of Prints were done by the best Engravers after his Works. He died about eighty Years of Age in 1647, having three Sons, of whom *Cornelius* the youngest was an excellent Engraver.

He generally wrote his Name abbreviated in this Manner, Ab. Bl. in.

8. TOBY VERHAECHT,

BORN at *Antwerp* in the Year 1566, was an excellent Painter of Landskips, and instructed *Rubens* in that Branch of the Art : He died in the Year 1631. The Picture from whence this Print was taken, was painted by *Octavio Venius*, spoken of before.

9. ADAM ELSHEIMER,

BORN at *Frankfort* upon the *Mayn*, in 1574, was the Son of a Taylor, and at first a Disciple of *Philip Uffenbach* or *Oudenbach*, a Man of Sense, who, aiming at a great many Things, had little Experience in the practical Part of the Art, tho' he was Master of the Theory. *Adam* having learnt of him as much as he could teach him, went to *Rome*, where he spent the Remainder of his Days. He was very studious, and finish'd extremely every Thing he did : His Colouring was good, and his Compositions ingenious. Count *Gaude* of *Utrecht* grav'd seven Pieces after him with equal Fineness and Force : Several other Prints were engrav'd after his Works, Part of which he etch'd himself, and some were grav'd by *Madalain du Pas*, and others.

others. His Memory was so good, that having seen a Thing, he wou'd keep it in his Mind for some Time, and then paint it exactly, without designing it when he saw it: He was an excellent Artift in *Landskips*, *History*, and *Night-Pieces* with small Figures. His Works are very few, being hardly any where to be found but in the Cabinets of Princes. He was naturally of a melancholy Disposition, his chief Amusement being amongst Tombs and Ruins: Tho' he liv'd in Reputation at *Rome*, and sold his Pictures at high Prices, yet he took up so much Time in finishing them, that he could not sell them for enough to answer the Expence of his House; this encreas'd his Melancholy, so that he neglected his Business, and liv'd only upon what he cou'd borrow; by which Means he ran so far in Debt, that not being able to extricate himself out of it, he was thrown into Prison, where he fell sick; but tho' he was soon releas'd, his Distemper continued, which (with his Anxiety of Mind, occasion'd by his Trouble and Disgrace) carried him to his Grave in the Year 1610, aged 36. The *Italians* themselves, who had a particular Esteem for him, lamented his Loss. *James Ernest Thomas* of *Landau* was his Disciple, whose Manner was so like his Master's, that his Pictures are often taken for *Elsheimer's*.

Adam Elsheimer us'd this Mark, AÆ.

10. GUIDO RHENI

WAS born at *Bologna* in 1574; and having learn'd the Rudiments of Painting under *Dennis Calvert*, a *Flemish* Master, was refin'd and polish'd in the School of the *Carraches*. He chiefly imitated *Ludovico's* Manner, because he found more Grace and Grandeur in his Compositions, than in those of his Kinsmen: He acquired some Skill also in *Musick*, by the Instructions of his Father, an eminent Professor of that Science. Great were the Honours he receiv'd from Pope *Paul V.* from all

all the Cardinals, and Princes of *Italy*; from the *French* King *Lewis XIII.* from King *Philip IV.* of *Spain*, and also from *Uladislaus*, King of *Poland* and *Sweden*; who (besides a noble Reward) made him a Compliment, in a Letter under his own Hand, for an *Europa* he had sent him. He was extremely handsome, and graceful in his Person; and so very beautiful in his younger Days, that his Master *Ludovico* in painting his *Angels*, took him always for his Model: Nor was he an Angel only in his Looks, if we may credit what the Chevalier *Gioseppino* told the Pope, when he ask'd his Opinion of *Guido's* Performances, in the *Capella Quirinale*. Our Pictures (said he) are the Work of Mens Hands, but these are made by Hands Divine. In his Behaviour he was modest, gentle, and very obliging; liv'd in great Splendor both at *Bologna* and *Rome*, and was only unhappy in his immoderate Love of Gaming: To which, in his latter Days, he had abandon'd himself so entirely, that all the Money he could get by his Pencil, or borrow upon Interest, being too little to supply his Losses, he was at last reduc'd to so poor and mean a Condition, that the Consideration of his present Circumstances, together with Reflections on his former Reputation, and high Manner of Living, brought on him a languishing Distemper, which occasion'd his Death, in the Year 1642, and the 68th of his Age. There are several *Designs* of this great Master etch'd by himself.

He us'd for his Mark the initial Letters of his Name, G. R. and sometimes G. R. F. signifying *Guido Rheni Fecit*. In the Overthrow of the Giants, engrav'd by *Bartholomeo Coriolano*, are these Letters, G. R. B. C. F.

II. Sir PETER PAUL RUBENS

WAS descended of noble Extraction, being Son of *John Rubens*, who held the Office of Counsellor in the Senate at *Antwerp*: The Civil Wars breaking out, oblig'd him to leave his Country, and retire to *Cologne*, in which City his Son was born *June 28, 1577*, upon the Feast of *St. Peter*, and *St. Paul*, and from thence was nam'd. The Care his Parents took of his Education, and the Vivacity of his Wit, made every Thing easy to him that he had a Mind to learn: He had so great a Genius, that 'twas thought his Merit would advance him to his Father's Post. But he had not resolv'd upon any Profession when his Father died; and the Troubles in the *Netherlands* abating, his Family return'd to *Antwerp*. He continued there his Studies, and at his leisure Hours, diverted himself with Designing; feeling in himself a strong Inclination to the Exercise of that Art, he was carried away by a secret Impulse of Nature, who had sow'd the Seeds of it deep in his Mind: His Mother perceiving his Desire to improve himself in it grow every Day stronger, permitted him to learn to design of *Adam Van Oort*, a Painter of some Note; but when *Rubens* had been long enough with him to see that he was not for his Purpose, he remov'd to *Otho Venius*, who was not only a good Painter, but a Man of Wit, Master of the Principles of his Art, and well vers'd in other Kinds of polite Literature: These good Qualities agreeing with *Rubens's* Genius, the Master and Disciple contracted an intimate Friendship; and this was the Occasion of his giving himself up entirely to his Art, which he at first intended to learn only for his Amusement, to which the Losses his Family sustain'd in the Civil Wars, were no small Inducement.

He learn'd with so much Ease, and work'd with such Application, that 'twas not long before he equall'd his Master. He
C only

only wanted to improve his Talent by Travel: To that End he went to *Venice*, and in the School of *Titian*, perfected his Knowledge of the Principles of Colouring. In this City he became acquainted with one of the Duke of *Mantua's* Gentlemen, who propos'd to him, on Behalf of his Master, to enter into that Duke's Service in the same Quality. The excellent Paintings which were at *Mantua*, and of which *Rubens* had heard a great Character, were the chief Motives to his accepting this Proposal. He soon grew in Credit at the Court of *Mantua*, where, having carefully studied *Julio Romano's* Works, he made no long Stay; but went from thence to *Rome*, and with the same Care applied himself to the Study of the *Antique*, the Works of *Raphael*, and every Thing that might contribute to perfecting him in his Art. What was agreeable to his *Taste* he made his own, either by copying, or making Reflections upon it, which he presently wrote down; and he generally accompanied those Reflections with Designs drawn with a light Stroke of his Pen, carrying always about him two or three Sheets of Blank-Paper for that Purpose. While he was at *Rome*, he drew the Pictures for the Altar of the Church of *Santa Croce*, and others for the *Chiesa Nova*, belonging to the *Fathers* of the *Oratory*.

He had been seven Years following his Studies in *Italy*, when he receiv'd Advice that his Mother was dangerously ill: Upon which, he immediately took Post, and return'd to *Antwerp*.

Soon after he married *Katharine de Brents*, who liv'd with him but four Years: He lov'd her extremely, and when she died, was so troubled at her Death, that he left *Antwerp* for some time, endeavouring to divert his Sorrow by a Journey to *Holland*. He went to *Utrecht*, to visit *Hontorst*, for whom he had a great Esteem. *Sandrart*, who was then *Hontorst's* Disciple, waited upon *Rubens* to all the Cities of *Holland*, who said, that as they were on their Way from one Town to another, *Rubens* (speaking of the Works of the Painters that he had seen
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in his Journey) preferr'd *Hontorst's* Manner of Painting, and *Blomaert's* Compositions, to any he had seen; and that he was so in Love with *Cornelius Polemburgh's* Pictures in Little, that he desired him to draw some for him. *Rubens's* second Wife was *Helena Forman*, who was of great Service to him when he painted the Figures of Women.

Rubens's Reputation spreading over all *Europe*, there was not a Painter but coveted something of his Performance; and he was so importun'd on this Account, that he was forc'd to leave his Designs to be executed by his Disciples, whose Pictures he touch'd over again with fresh Views, a lively Understanding, and a Readiness of Hand, answerable to the Quickness of his Wit, which got him a good Estate in a small Time: But there is so great a Difference between these Pieces, and those that were entirely his own; that the former are an Injury to the Reputation of the latter.

Queen *Mary de Medicis*, Wife of *Henry IV.* King of *France*, being desirous that *Rubens* should paint the *Luxemburg Galleries* at *Paris*, invited him thither: At her Request, he went to take a View of the Places, and draw his Designs for two of those Galleries: The History of that Queen's Life was intended for the Subject of one, and the Life of King *Henry* for the other. *Rubens* began first the Queen's Gallery, which he finish'd: But the King's Death happening soon after, hinder'd the compleating the History of his Reign, towards which he had begun several Pictures. The Queen, who lov'd Painting, and design'd very neatly herself, oblig'd *Rubens* to draw two of the Pictures that were Part of her Story, in her Presence, that she might have the Pleasure to see him paint.

While *Rubens* was at *Paris*, the Duke of *Buckingham* going thither, was taken with his good Sense; and finding it to be equally solid and penetrating, he recommended him to the Infanta *Isabella*, who made him her Ambassador in *England*, to

negotiate a Peace with King *Charles I.* in the Name of her Nephew *Philip IV.* King of *Spain*, as well as in her own. He succeeded in his Embassy by concluding the Treaty; and during his Stay in *England*, he painted the Cieling of the *Banqueting-House* at *Whitehall*; for which, the King paid him to the Value of three thousand Pounds; and, in Consideration of his great Merit, conferr'd on him the Honour of Knighthood. He sold the Duke of *Buckingham* so many *Pictures, Statues, Medals*, and other *Antiquities*, that the Purchase amounted to ten thousand Pounds. *Rubens's* Character was such, that the Duke got as much Honour by his Friendship, as *Rubens* did by the Duke's: For if the one was great in Favour, Riches, Power, and Dignities; the other was as great in Fame, Merit, Knowledge, and the Glory of being the Prince of his Profession.

When he went to *Spain*, to give King *Philip* an Account of his Negotiation, he had also the Honour of Knighthood from him, besides many magnificent Presents: He drew the *Portraits* of the *Royal Family*, and copied some of *Titian's* Works for his own Use.

While *Rubens* was in *Spain*, *Don John*, Duke of *Braganza*, (who was afterwards King of *Portugal*) being a Lover of Painting, and hearing much of *Rubens's* Excellence in that Art, wrote to some Lords that were his Friends in the Court of *Madrid*, to desire they would so order Matters, that *Rubens* might visit him at *Villa Vitiosa*, the Place of his Residence. *Rubens* was well enough pleas'd with the Journey, and set out with a great Train, which some of the Duke's Friends giving him Notice of, he was so surpriz'd, that he sent a Gentleman to meet him by the Way, and tell him, that the Duke his Master, being oblig'd to go from Home about an extraordinary Affair, desir'd him not to come any farther; and that he would accept of fifty Pistoles for the Charge he had been at in coming so far. *Rubens* refus'd the Money, saying, *He did not want any such Supply,*
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having brought 2000 along with him, which he intended to spend in the Duke's Court, in fifteen Days, the Time he had allotted for his Stay there.

Sir Peter returning to *Flanders*, had the Post of Secretary of State conferr'd on him ; however, he did not leave off his Profession : The Extent of his Understanding being such as to do the Duties of his Office, and to exercise himself in his Art. Thus loaden with Riches, and Honour, he liv'd several Years ; till at length the Gout (with which he had been a long Time afflicted) flew up to his Stomach, and put an End to his Life, *May 30, 1640*, in the 63d Year of his Age. He left two Sons by his second Wife ; the eldest succeeded him in the Office of Secretary of State, and the other was sufficiently provided for, by the Share of his Father's Estate, which fell to his Lot.

He was good natur'd and obliging ; his Genius was full of Fire, his Sense solid, and sublime : He was universally learn'd ; and for the Politeness of his Manners, and the Perfection of his Knowledge, he was belov'd and esteem'd by Persons of the best Rank. He spoke six Languages well, and when he wrote to Men of Learning, or made any Observations on his Art, he always did it in *Latin*.

Never Painter produced so many, and so great Compositions as *Rubens* : The Palaces of several Princes, and the Churches in *Flanders*, can give substantial Proofs of this Assertion. 'Tis difficult to determine where his finest Pieces are : There is hardly a Place in *Europe*, but has some Token of his Ability. However, the Cities of *Antwerp* and *Paris*, seem to be the Depositories of his most valuable Performances. The Criticks in Painting, as well as Painters who examine his Works with Care, will easily be convinced, that *Rubens* not only carried the Art of Painting to a very high Degree, but that he open'd a Way, which will lead those that proceed in it to Perfection.

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He had a great many good Disciples, as *David Teniers, Van Dyck, Jordan, Joust, Soutmans, Diepenbeck, Van Tulden, Van Mol, Van Houck, Erasmus Quillinius*, and others; of all whom, *Van Dyck* distinguish'd himself most, and did his Master most Honour.

Rubens at first propos'd to himself to imitate *Michael-Angelo de Carravaggio's* Manner of Painting; but finding it too laborious, he left it, and form'd another more expeditious, and agreeable to his Genius.

One *Brendel*, a Painter, who was also a famous Chymist, coming to see him, ask'd him if he would join with him in searching after the *Philosopher's Stone*; telling him, to encourage him, he had little more to do to come at it, and they might both of them make their Fortunes by it: To which *Rubens* answer'd, *He came too late by above twenty Years, for he had himself found out the Philosopher's Stone, by the Help of his Pencil and Colours.*

Abraham Jansens, a skilful Painter of *Antwerp* (but addicted to Laziness and Debauchery) complaining of Fortune, and being jealous of *Rubens*, gave him a Challenge; proposing to him, to draw each a Picture, as a Trial of Skill, and to leave it to certain Criticks, to determine whose Performance was best: *Rubens* did not think fit to accept the Challenge, answering, *That he willingly yielded the Preference to him; that both of them should continue to do their best, which he intended to the utmost of his Power, and no doubt the Publick would do them both Justice.*

12. FRANCIS SNYDERS,

BORN at *Antwerp* in the Year 1597, was a Disciple of *Henry Van Balen*, his Countryman, but ow'd the most considerable Part of his Improvement to his Studies in *Italy*.
He

He painted all Sorts of *wild Beasts*, and other *Animals*, *Huntings*, *Fish*, *Fruit*, &c. in great Perfection: He was often employ'd by the King of *Spain*, the Archduke *Leopold*, and other Princes, being every where much esteem'd for his Works.

13. WILLIAM VAN NIEULANT

WAS born at *Antwerp*, in the Year 1584, and instructed in the Art of Painting by *Savery* at *Amsterdam*: He afterwards travell'd to *Rome*, and liv'd three Years with *Paul Brill*: During his Abode there, he painted the Ruins of *Rome*, and other Rarities, with great Exactness, and adorn'd them with many little Figures and Landskips. He also perform'd well in *Aqua-fortis*, and was esteem'd one of the best Poets of his Age. He left *Rome* in 1607, and after having spent some Time among the Artists at *Antwerp*, he return'd to *Amsterdam*, where he died in the Year 1635.

14. Sir ANTHONY VAN DYCK

WAS born at *Antwerp* March 22, 1599: He had his first Instructions from *Henry Van Balen*; but having seen the more admirable Works of *Rubens*, he left *Van Balen* to follow that great Master, whom he judg'd more worthy his Imitation. *Rubens*, charm'd with his Wit, conceal'd nothing from him that was necessary to polish, and make him a skilful Artist, being far from envying or seeking to nip his Glory in the Bud, as most others would have done: Whilst he liv'd with this Master, there happen'd a Passage, which contributed not a little to his Reputation. *Rubens* having left a Picture unfinish'd, and going out contrary to Custom, his Disciples made use of that Opportunity to sport and play about the Room, when one unfortunately striking at his Companion with a *Maul-stick*,
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chanc'd to throw down the Picture ; which receiving some Damage, as not being dry, the young Men were not a little alarm'd at it, well knowing how very angry their Master would be when he came to find his Work spoil'd : This made them use their best Endeavours to set Things right again ; but finding all ineffectual, they had Recourse (as their last Remedy) to *Van Dyck*, who was then at Work in the next Room, entreating him by all Means that he would touch up the Picture anew. He complying with their Request, did as they desired him, and left the Piece upon the *Easel*. *Rubens*, coming next Morning to his Work again, first went at a Distance to view his Picture (as is usual with Painters) and having contemplated it a little, suddenly cried out, *He lik'd the Piece far better than the Night before !* The Occasion of which being afterwards talk'd of, it not a little redounded to the Honour of *Van Dyck*, and increas'd his Esteem with his Master. Whilst he liv'd with *Rubens*, he painted a great Number of Faces, and among the Rest that of his Master's Wife, which is esteem'd one of the best Pictures in the *Low-Countries* : He made two more admirable Pieces for his Master, one representing the seizing of our *Saviour* in the Garden, and the other the crowning him with Thorns. Having finish'd these Pictures, he for his Improvement went to *Venice*, where he attain'd the beautiful colouring of *Titian*, *Paulo Veronese*, &c. and after a few Years spent in *Rome*, *Genoua*, and *Sicily*, return'd home to *Flanders*, with a Manner of Painting, so noble, natural, and easy, that *Titian* himself was hardly his Superior, and no other Master in the World equal to him for Portraits. The Prince of *Orange* hearing of his Fame, sent for him to draw the Pictures of himself, his Princess and Children, which he perform'd to Admiration. No sooner had these excellent Pictures appear'd in Publick, but the most considerable Persons in *Holland* were ambitious to be drawn by the Hand of this curious Artist : The Nobility of
England

England and *France* sent likewise on Purpose for him, that they might participate of the same Happiness; but so numerous were they, that *Van Dyck* not being able, with his utmost Industry, to content them all, drew only those he had the most Respect for; who gratified him accordingly. Soon after Sir *Peter Paul Rubens* had left *England*, *Van Dyck* arrived here, and was presented by Sir *Kenelm Digby* to King *Charles I.* who not only knighted him, but, as a particular Mark of his Esteem, presented him with a massy Gold Chain, and his Picture set with Diamonds, settled on him a considerable Pension, and sat very often to him for his Portrait.

He was a Person low of Stature, but well proportioned; very handsome, modest, extremely obliging, and a great Encourager of all those of his Country who excelled in any Art, most of whose Pictures he drew with his own Hand, and which were engraven by the best Gravers of that Time, as *Bolswaert*, *Vosterman*, *Pontius*, &c. and some were etched by himself. He married one of the fairest and noblest Ladies of the *English* Court; whose Father, the Lord *Rutben*, Earl of *Gowry*, being accused of a Conspiracy against King *James I.* his Estate was confiscated, so that he had no great Portion with his Wife, besides her Beauty and Quality. He always went magnificently dressed, had a numerous and gallant Equipage, and kept so noble a Table in his Apartment, that few Princes were more visited, or better served.

Towards the latter End of his Life, growing weary of *Face-painting*, and being desirous to immortalize his Name by some more glorious Undertaking, he went for *Paris*, in Hopes of being employed in the great Gallery of the *Louvre*; but not succeeding there, he returned hither, and by his Friend Sir *Kenelm Digby*, proposed to the King to make Cartoons for the *Banqueting-House* at *Whitehall*; the Subject of which was to have been the Institution of the *Order of the Garter*, the *Procession* of the

Knights in their *Habits*, and the Ceremony of their Instalment, with *St. George's* Feast : But his Demand of 80,000 Pounds being judged unreasonable, whilst the King was treating with him for a less Sum, the Gout, and other Distempers, put an End to his Life, in the Year 1641 ; being the forty-second Year of his Age ; and was buried in *St. Paul's* Cathedral. 'Tis probable he shortened his Days, by wasting his Spirits with too much Application to his Business, without which he could not have performed the vast Number of Pictures that came out of his Hands. *Hanneman* and *Remy* were his best Disciples.

15. GERARD SEGERS

WAS born at *Antwerp* in the Year 1591, and bred up under *Abraham Jansens*, a Painter of Note in that City : At the Request of several Lovers of the Art, he travelled to *Rome*, where, with great Diligence and Pains, he copied some of the Works of the most famous *Italian* Painters, which were esteemed not much inferior to the Originals. After having studied the Principles of his Art some Time, he gave himself up intirely to *Manfredi's* Manner ; and at last excelled him in the Force and Union of his Colouring. He was so ravished with the wonderful Paintings he there beheld, that he could not without great Difficulty be got thence ; till Cardinal *Zapata*, the King of *Spain's* *Embassador* at *Rome*, with great Importunity prevailed upon him to accompany him to *Madrid*, where he presented him to the King, who conferred upon him several Honours, as a Mark of his Esteem.

Segers, at his Return to *Antwerp*, finding that *Rubens's* and *Van Dyck's* Manners were generally approved of, he was obliged to change his own, or his Pictures would have lain upon his Hands : His good Sense, and the Knowledge he had of his Art, made the Change easy to him, and he succeeded in his new *Stile*,

as may be seen by his Works in most of the Churches at *Antwerp*. He made for the Duke of *Newburgh* a Picture of the Blessed Virgin, which pleased him so extremely, that he rewarded him with a Gold Chain and a Medal, over and above the full Price of his Work. He built himself a stately House at *Antwerp*, and adorned it with a great Collection of curious Paintings, gathered from all Parts, with great Cost and Industry, and there peaceably ended his Days in the Year 1651, about sixty Years of Age, leaving behind him a Son of his own Profession.

16. ADRIAN VAN UTRECHT

WAS born at *Antwerp*, January 12, 1599. His chief Excellency was in painting Fruit-Pieces, Birds, and Beasts, either as alive or dead; his Works are in the Palaces of the Emperor, the King of *Spain*, and other Princes, and likewise in *Holland*: He had been in *France*, *Provence*, *Italy*, and *Germany*; but *Antwerp* was the chief Place of his Residence.

17. ADAM WILLAERTS,

BORN at *Antwerp*, in the Year 1577, was a neat Painter of Sea-Pieces, Ports, Havens, Rivers, Ships, Boats, Barks, and little Figures in them.

18. JOHN WILLIAM BAUR, or BAURN,

A Native of *Strasburg*, was a Disciple of *Frederic Brendel*, and had a great Genius; but the Force of his Imagination hindered his studying the *Antique*, and beautiful Nature, and prevented his throwing off the barbarous *Goût* of his Country. In the Year 1637, the Duke of *Brassignano* sent for him to *Rome*, and entertained him in his Service: But his Studies were wholly
D 2 employed

employed about *Architeſture*, and *Landskip*. He took no Care to form a grand *Gusto* of Deſigning, or learn how to expreſs the *Naked*, which he performed but indifferently; but in painting *ſmall Figures* in *Diſtemper* on *Vellum*: His Pencil was light, his general Expreſſions and Compoſitions beautiful even to Sublimity. He ſtudied his *Trees* at *la Vigne Madame*; and the Palaces in and about *Rome*, were his Models for *Architeſture*. From *Rome* he went to *Venice*, and afterwards into *Germany*, where he ſerved the *Emperor Ferdinand*. He etch'd himſelf *Ovid's Metamorphoſes* from his own Deſigns, which make a Volume by themſelves: Beſides which, a great Number of Subjects taken out of the holy Scriptures, and other Hiſtories, were engraved by *Melchior Kuſſel*, and make another Volume of Prints: By theſe two Books may be formed a Judgment of the Extent of *Bauur's* Genius. He died at *Vienna* in a ſhort Time after he was married, in the Year 1640.

He wrote his Name Guil. Baur, *and ſometimes* Jo. Guil. Baur.

19. NICHOLAS KNUPFER

WAS bred under *Emanuel Nyſen* at *Leipſick*. About the Year 1603, he lived at *Magdeburg*; and afterwards, in 1630, went to *Utrecht*, and reſided with the famous *Abraham Blomaert*, where he made ſeveral admirable Hiſtory Pieces for the King of *Denmark*, and other Princes and Perſons of Quality.

20. JOHN BYLERT

WAS born at *Utrecht*, of mean Parentage, being but the Son of a *Glazier*; yet advanced his own Fortune by his great Merit and Industry. His Designs are allowed to be good; his Figures were moderately large, and very soft.

21. JOHN VAN BALEN

WAS a good Painter both in Great and Small. After receiving his first Instruction from his Father *Henry Van Balen*, he was some Time in *Italy*; but *Antwerp* was the chief Place of his Residence, where he was born in the Year 1611.

22. ROWLAND SAVERY,

A Native of *Flanders*, was the Son of an ordinary Painter: His first Exercise in his Art was to imitate all Sorts of Animals after Nature; and he became so skilful in his Profession, that the Emperor *Rodolphus II.* who had a good Taste, took him into his Service, and sent him to *Friuli*, to study Landskips on the Mountains, in which he succeeded: His Designs are generally drawn with a Pen, and washed over with different Colours, as near as he could to Nature, in the Object he designed. He collected all his *Drawings* into a Book, which he carefully consulted: This Book is now in the Emperor's Collection. *Giles Sadeler*, and *Isaac* his Disciple, engraved several of his Landskips; the finest of them all is the Piece in which *St. Jerom* is represented. He was much esteemed by the Lovers of the Art, and died at *Utrecht* in a good old Age.

23. HENRY

23. HENRY VANDER BORCHT, *Senior*,

OF *Brussels*, was born in the Year 1583, from whence he was removed to *Germany*, on Account of the Troubles in his own Country, in 1586. After having learned the Rudiments of his Art of *Giles Valckenborgh*, he travelled into *Italy*, and at his Return lived at *Franckendael*, till the Year 1627, when he returned to *Francfort*. He was a great Lover of antique Curiosities, and other Rarities: The Earl of *Arundel* had him in great Esteem for his valuable Collection of antient Pieces, and Medals, as also for his Painting.

24. JACOB BACKER,

A Native of *Haerlinge*, in the Year 1608, was an excellent Painter in Large, being a good Designer and Colourist, and understood the Naked perfectly well; he had also a happy Talent in painting Portraits, and *Amsterdam* was the Place of his Residence.

25. DEODATE DEL MONT

LIVED some Time with *Rubens*, and travelled with him to *Italy*, and other Parts, to increase his Experience. When *Rubens* parted from him, he gave him a Testimonial of his Abilities, by a publick Instrument. He was for several Years Painter and Architect-General to the Duke of *Newburgh*; he afterwards served the Archduke *Albert*, and the Infanta *Isabella*, in the same Quality, till his Death, which happened in the Year 1643.

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26. DAVID TENIERS, *Senior*,

BORN at *Antwerp*, in the Year 1582, was first a Disciple of *Rubens* in *Flanders*, and afterwards of *Adam Elsheimer* at *Rome*; by which Means, when he returned to *Antwerp*, he made a Mixture of *Rubens's* and *Elsheimer's* Manners: He excelled in Painting both great and small Figures, as also in Landskips; and died in the Year 1649.

27. ADRIAN VAN NIEULANT,

A Native of *Antwerp*, was first instructed by *Peter Isaac*, and afterwards by *Francis Baden* at *Amsterdam*, in 1607, where he spent most of his Life. He was a good Painter in small Figures and Landskips; there are several fine Pieces extant of his doing, containing the Histories of the Old Testament. He died in the 59th Year of his Age.

28. FRANCIS of PADUA,

SO named from the Place of his Nativity, was an admirable Painter of great Figures, very copious in his Inventions, and particularly excellent in Portraits, as appears by the Pictures of the Earl of *Arundel*, and his Countess, drawn by him. He lived sometimes at *Rome*; but *Padua*, his native Place, was his chief Residence.

29. PETER FRANCHOYS

WAS a Painter of good Esteem, born at *Malines*, and died the eleventh Day of *August*, 1654.

30. JOHN

30. JOHN BOTH, and HENRY his Brother,

OF *Utrecht*, were both *Blomaert's* Disciples, and both of them very studious and industrious in their Profession: They went to *Rome*, where *Henry* applied himself to Landskips, imitating the Manner of *Claude de Lorain*, and *John* studied the drawing of Figures and Animals, in Imitation of *Bamboccio's* Manner: Both of them succeeding in their several Kinds, they agreed to paint Pictures together; *John* drew the Figures and the Animals, and *Henry* the Landskips, reconciling their Manners so well, that the Piece appeared to be but one Man's Doing: By this Means they finished their Pictures with so much Ease, and sold them so fast, that they resolved to continue their joint Labours; till *Henry* going Home one Night, fell into a Canal at *Venice*, and was drowned: After which, *John* returned to *Utrecht*, where he worked and lived with Reputation.

The sudden Death of *Henry Both* was looked on as a Piece of divine Vengeance, for a Crime he was guilty of while he lived at *Rome*. He, with *Peter Van Laer*, (commonly called *Bamboccio*) and three other *Dutchmen* of their Acquaintance, having been found several Times eating Flesh on the Banks of the *Tyber*, during the *Lent* Season; a Priest, who had often admonished them for so doing, surpris'd them at it once more, and seeing that fair Means would not do, threatened to put them into the *Inquisition*: Both the Priest and the *Dutchmen* being very much exasperated, they threw him into the River; and it was observed, that all these five *Hollanders* died by Water.

31. DAVID BECK,

A Native of *Delft*, in *Holland*, was both Painter and of the Bed-chamber to the Queen of *Sweden*, by whose Directions he drew the Pictures of the most illustrious Persons in *Christendom*.

32. GERARD HONTHORST,

BORN at *Utrecht*, in the Year 1592, was first a Disciple of *Abraham Bloemaert*, and afterwards went to *Rome*, where having studied *Designing*, he exercised himself with so much Application and Success in Drawing *Night-Pieces*, that none ever equalled him: His Capacity being known to several *Cardinals*, he was employ'd by them to paint the Rarities that *Italy* at that Time afforded: And at his Return to *Utrecht* he drew several *History-Pieces*, in which he likewise excell'd. He was a Man of such Sobriety, and of so much Honour, that most of the young Men of Quality of *Antwerp*, were sent to him to learn to *design*; he also taught the *Queen of Bohemia's* Children: The *Prince Palatine*, and the four *Princesses* were his Disciples; among whom, her Highness the *Princess Sophia*, and the Abbess of *Maubuisson* distinguish'd themselves by their Skill in Painting. *Charles* the First, King of *England*, invited *Honthorst* to come to *London*, where he did several grand Performances for his Majesty. When he return'd to *Holland*, he painted the *Prince of Orange's* Houses of Pleasure; in which, he drew Abundance of Poetical Subjects, as well in *Fresco*, as in *Oil*; particularly in the Palace call'd *la Maison du Bois*, (the Boarded-House) half a League from the *Hague*.

33. THOMAS WILLEBORTS BOSSAERT

WAS born at *Berghen op Zoom* in *Brabant*, in the Year 1613, and (according to the Examples of the great Painters that flourish'd at that Time) began to draw when very young in the Books that were intended for other Studies: Preferring his Pencil before all Things, he drew his own Picture, by the Resemblance in a Looking-glass, so like, that those that saw it

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were astonish'd. This he did before he had the least Instruction from any one, and at the Age only of twelve Years. His Parents perceiving this, sent him to a Master that he might follow his own Inclination; but because his first Master was but an indifferent Painter, and no Ways capable of satisfying his earnest Desire of Learning, he left him, and engag'd himself with *Gerard Segers*, under whose better Instruction, Art perfected what Nature began; proving a most accomplish'd Artist, after four Years Practice. *Antwerp* being at that Time the Seat of Arts, and where was a Conflux of the most eminent Painters, he thought it a Place most worthy of his Residence, and the fittest for him to improve in. There he made such a Number of magnificent Pieces, as gave new Splendor to the ancient Beauty of that wealthy City. *Henry Frederick*, Prince of *Orange*, in the Year 1642, and his Son Prince *William*, employ'd him in their Service for several Years; in which Time, he made those excellent Pieces, which were to be seen at the said Prince's Palace at the *Hague*, and other Parts of *Holland*: Having painted most Persons of Quality that were then living. That great Piece of his, at the *Hague*, is most admirable, where he represents *Mars* the God of War on one Side, stirr'd up and provok'd by the Furies: And on the other Hand, Peace and Concord, striving gently to appease and restrain him. The Martyrdom of *St. George* in the great Church is also an excellent Piece. He died in the Flower of his Age, and his Loss was much lamented by all that were acquainted either with his Person or Abilities.

34. BONAVENTURE PETERS,

A Native of *Antwerp*, in the Year 1614, had an excellent Faculty in *Sea-Pieces*, sometimes representing a calm Sea, full of Ships and Gallies riding, with Pendants and Streamers display'd

display'd as it were in Triumph: Sometimes an outrageous Storm, in which the furious Winds, and foaming Billows, seem to contend with each other for Victory, while some shatter'd Bark or sinking Ship is the Sacrifice that must appease their Wrath. His *Sea-Fights* are also very natural, in which he observed, as to his Design, an exact Order and Decorum, amidst a seeming Confusion of Fire, Smoke, Blood, Wrecks, and Splinters of Ships, &c. He also painted Prospects of Towns, Castles, &c. exceedingly well.

35. FRANCIS WOUTERS

WAS born at *Lyere*, in the Year 1614, and bred up in the School of *Rubens*. He was a good Painter of *Figures in Small*, chiefly *Naked*; as also of *Landskips*. His Merits promoted him to be principal Painter to *Ferdinand II.* Emperor of *Germany*: With whose Embassador he travell'd into *England*; and upon the Death of his Imperial Master, was made Gentleman of the Bed-chamber, and chief Painter to King *Charles II.* then Prince of *Wales*. He liv'd a considerable Time at *London* in great Esteem; and at length retiring to *Antwerp*, died there.

36. DANIEL SEGERS

WAS a Native of *Antwerp*, Brother to *Gerard Segers*, and a Disciple of *John Brugel*. He had not his Equal, either among the Ancients or Moderns for painting Flowers, which appear as lively and gay as Nature herself produces them in the *Spring*, when *Flora* and *Pomona* ennamel the Fields and Gardens; his Flowers excelling those of Nature, in this, that his Roses wither not, but always keep their blushing Beauty, his Violets never lose their Purple, nor his Lillies their snowy Whiteness, but have receiv'd a Kind of Immortality from his

Hand. Having a Desire to enter himself into the Society of the *Jesuits*, he was admitted into their Convent at *Antwerp* as a Lay-Brother : His Superiors desiring to make Advantage of his Industry, set him to paint those Histories of their *Society*, which are to be seen over the Chairs of Confession in their Church at *Antwerp*. At *Rome* he drew the most remarkable Rarities that he saw either in the Palaces or Gardens there. His Works are no where to be found but in Princes Cabinets, particularly in those of the Emperor, and the Archduke *Leopold*, or else among the *Jesuits*. *Henry Frederick*, Prince of *Orange*, was so desirous to have something of his Hand, that he sent his Painter *Willeborts* on Purpose to *Antwerp* to procure some. *Segers*, by Permission of his Superiors, made him a Present of an Oval Basen fill'd with Flowers, upon which he painted here and there several Butterflies, and other little Insects, so curiously as to add much Beauty to the Picture : The Prince was so pleas'd with it, that he sent the Society ten massy Pieces of fine Gold, in Form of Oranges richly enamell'd, and a Painter's Pallet, with several Handles for Pencils, all of fine Gold, to the Painter himself. The Princess of *Orange* had also presented her the Picture of an Oval Basen full of Flowers, mingled with Branches of the Orange-tree laden with Oranges, with which she was so taken, that she sent the *Fathers* a *Cross* of *Gold* enamell'd, of above a Pound Weight.

37. PETER SNAYERS,

BORN at *Antwerp* in the Year 1593, was a good Painter of Landskips and Battles, both in Great and Small. He resided chiefly at *Brussels*, being Painter to the Archduke *Albert*, and the Infanta *Isabella* his Wife : He was likewise a Domestick of his Highness the Prince, *Cardinal Infant* of *Spain*, and serv'd several other Princes.

38. JAMES VAN ES

WAS an excellent Painter of Fruit-Pieces, Fish, Birds, and Flowers, all which he perform'd extremely well. He liv'd for the most Part at *Antwerp*, the Place of his Nativity.

39. ADRIAN DE BIE,

A Native of *Lyere*, in the Year 1594, was a Painter of good Esteem for great Figures, and other Designs, and Father of the original Author of this Book, who liv'd a long Time in *Italy*.

40. ADRIAN VAN VENNE,

BORN at *Delft* in the Year 1599, had his first Instructions at *Leyden*, under *Simon Valck*, and *Jerom Van Dieft*: Leaving his Master, he exercis'd himself in his own Study, where he perform'd a great Number of excellent Pieces for the King of *Denmark*, his Highness the Prince of *Orange*, and divers other Princes, and Men of the greatest Rank; but his best Works are in Black and White. He was also a good Poet, as appears by the Books he wrote, and the *Hague* was his chief Residence.

41. JAMES JORDAENS,

Commonly call'd *Jordaens* of *Antwerp*, was born in that City, May 19, 1594, and learn'd the Principles of his Art of *Adam Van Oort*. He also studied the Works of the other famous Painters of that City, and made such nice Observations on Nature, that the Manner he form'd to himself, acquired him

him the Reputation of being one of the greatest Masters in the *Low-Countries*. He wanted only to have been at *Rome*, as he shew'd himself by his Esteem of the *Italian* Painters, and by the Pains he took to copy *Titian*, *Paolo Veronese*, the *Bassans*, and *Caravaggio's* Works, wherever he met with them. He was hinder'd from travelling thither by an early Marriage, which he contracted with his Master *Adam Van Oort's* Daughter. His Talent was for large Pictures; his Manner strong, sweet, and faithful. 'Tis said that *Rubens*, whose best Principles he had made himself entirely Master of, and for whom he work'd, fearing he would excel him in Colouring, employ'd him a long Time to make large *Cartoons* for *Tapestries*, in Distemper, after Sketches in Colours of *Rubens's* own doing. These *Tapestries* were for the King of *Spain*, and *Jordaens*, by a contrary Habitue, weaken'd his Knowledge in the Principles of Colouring, which before was strong, and represented the Truth of Nature in a wonderful Degree. He perform'd many excellent Pieces in *Antwerp*, and other Cities of *Flanders*, as also for the Kings of *Denmark* and *Sweden*, as well as other Princes, and great Men. He was indefatigable in his Labours, and all his Recreation was the Company of his Friends, whom he visited in the Evening; his pleasant Humour being a great Relief to the Fatigues of his Profession. He died at the Age of eighty-four, in the Year 1678.

42. GASPARD DE CRAYER,

WAS born at *Antwerp*, in the Year 1585, and receiv'd his first Instructions from *Raphael Coxcii*: He liv'd chiefly at *Brussels*, and at length surpass'd his Master in the Art of Painting, being reckon'd one of the best Painters of his Time. The most considerable *Abbeys* in the *Low Countries* were adorn'd with his Works: In that of *Vicoigne* is a Piece
fifteen

fifteen Feet high, extremely well done (encompas'd by a Border of Marble) representing the Passion. In that of *St. Dennis* near *Mons*, is another, exhibiting the Manner of Beheading that Saint: And at *Ostend*, *St. Peter's* Fishing; besides a great Number of excellent Pieces at *Brussels*. His Picture of Prince *Ferdinand*, as big as the Life, is esteem'd the best of his Performances, which was sent by that Prince, to his Brother the King of *Spain*: Besides the Applause that *Crayer* receiv'd for this curious Piece, he was rewarded with a Gold Chain and a Medal, with a Yearly Salary during his Life. The Archduke *Leopold* being made Governor of the *Low-Countries*, employ'd him in divers Designs, about the Year 1648, which he perform'd to his entire Satisfaction.

43. SIR BALTHAZAR GERBIER,

A Native of *Antwerp*, in the Year 1592, liv'd a long Time in *Italy*, and was afterwards Painter to the Duke of *Buckingham*; who, perceiving he was a Man of very good Sense, as well as a good Painter, recommended him so zealously to King *Charles I.* that he invited him to his Court, knighted him, made him *Master of the Ceremonies in England*; and at length, in 1630, sent him to *Brussels*, where he a long Time resided in Quality of *Agent* for the King of *Great-Britain*.

44. LEONARD BRAMER,

BORN at *Delft*, in the Year 1596, liv'd some Time in *Italy*, in the Court of the Prince of *Farnese*, where he perform'd several Pieces both in Great and Small, for him and Cardinal *Schalie*. From *Italy* he return'd to *Delft*, and made several Pieces at *Ryswick* for his Highness *Frederick Henry*, then Prince of *Orange*, Count *Maurice* of *Nassau*, and other Princes.

45. CORNELIUS POULENBOROUGH,

A Native of *Utrecht*, about the Year 1590, was a Disciple of *Abraham Blomaert*, and afterwards, for a long Time, a Student at *Rome* and *Florence*; studying the Works of *Raphael*, and other eminent Masters, for Figures, and in his Landships copying the Manner of *Adam Elsheimer*: At last having studied Nature, he form'd a particular Stile, and following his Genius, he altogether practis'd *small Figures, naked Boys, Landships, Ruins, &c.* which he express'd with a Pencil very agreeably, as to the colouring Part; but generally attended with a little Stiffness, the (almost inseparable) Companion of much Labour and Neatness. When he returned to *Holland*, he work'd very assiduouſly to make himself known. *Charles I.* King of *England*, having seen some of his Pieces, invited him to his Court, and at his Coming to *England*, in the Year 1637, allow'd him an annual Pension: He afterwards return'd to *Utrecht*, where he had so much Business, that he could not go through with it. His Pictures being portable, were sent for from all Parts; and *Rubens* liked his Manner so well, that he desired some of his Pieces, which *Sandrart* undertook to send him. He died at the Age of seventy-seven, in 1660. His Works are to this Day esteemed all over *Europe*.

46. ERASMUS QUELLINIUS,

OF *Antwerp*, was born *November* the 19th, in the Year 1607. He at first profess'd himself a *Philosopher*; but he loved *Painting* so much, that he was forced to give Way to his Inclination, and change his Profession. He learned his Art of *Rubens*, and became a very good Painter. He did several grand Performances in *Antwerp*, and the Places thereabouts, for
Churches

Churches and Palaces ; and tho' he aimed at nothing more than the Pleasure he took in the Exercise of Painting, yet when he died, he left behind him a general Esteem of his Skill, and a wonderful Character of Merit in his Art ; being a very good *Philosopher*, an excellent *Painter* both in Great and Small, and well skilled in *Architecture*, and *Perspective*.

47. JOHN COSSIERS

WAS born at *Antwerp* in the Year 1603, and received his first Instructions under *Cornelius de Vos*, became at length an excellent Painter, as is evident by the Pieces he made for several Churches, the *King of Spain*, the *Prince Cardinal*, the *Archduke Leopold William*, and divers other Princes and great Men of that Time.

48. DAVID BALLII

RECEIVED his Birth at *Leyden*, where he liv'd a considerable Time. He was a very good Painter of *Portraits*, and designed well with a Pen.

49. HERMAN SAFTLEVEN,

BORN at *Rotterdam*, in the Year 1609, was a very good *Landskip-Painter* : At first he painted *Boors*, both *Men* and *Women*, *Farm-houses*, &c. but his chief Delight was afterwards wholly in *Landskips*. His usual Residence was at *Utrecht*.

50. JOHN VAN BRONCHORST

WAS born at *Utrecht*, in the Year 1603, and at first learned of some Painters upon Glafs; but they being but sorry Artists, he received no great Benefit by their Instruction: However, by his great Diligence and Observation, he became a skilful Master, and good Designer, as his Works manifest.

51. ABRAHAM VAN DIEPENBEKE,

A Native of *Boisleduc*, surpass'd all that were his Contemporaries in painting upon Glafs (an Art which in these latter Ages has much declined:) He afterwards entered the School of *Rubens*, and became one of his best Disciples. His *Invention* was easy and ingenious: The Prints that were graved after his Works are Proofs of it; and among others, those he made for a Book, entitled, *The Temple of the Muses*, which Performance is alone sufficient to serve for an Encomium on this Painter. *Antwerp* was the chief Place of his Residence.

52. PETER DANCKERSE DE RY,

BORN at *Amsterdam* in the Year 1605, was principal *Portrait-Painter* to his Majesty *Uladislaus* (of that Name the fourth) King of *Poland* and *Sweden*.

53. DANIEL VAN HEIL

WAS born at *Brussels* in the Year 1604, a good Painter of *Landskips*, *Cities*, and *Houses on Fire*, &c. being well known and esteemed by the Criticks in Painting.

54. JAMES

54. JAMES D'ARTHOIS,

BORN at *Brussels* in the Year 1613, where he spent most Part of his Life. He painted *Landskips* both in Great and Small, in such a Manner, that they were esteemed the most Pleasant of that Kind in *Flanders*.

55. PETER VAN LINT

WAS a good Painter in *Portraits*, both in Great and Small; in *History* Sacred and Profane; working both in Oil and Distemper. He was employed for seven Years in the Service of *Cardinal Gevassius*, Bishop of *Ostie*, and other Persons of Distinction; particularly in the Chapel of *Santa Croce*, in the Church of *Madona del Popolo* at *Rome*: He sent some of his Pictures as a Present to the King of *Denmark*. He was born in the Year 1609, commenced his Studies in 1619, and resided chiefly at *Antwerp*, the Place of his Nativity.

56. NICHOLAS DE HELT STOCADÉ,

BORN at *Nimeguen* in the Year 1614, lived some Time at *Rome*, and afterwards at *Venice*; thence he travelled into *France*, where he gained such Esteem by his Works, that he was received into the Service of his *Most Christian Majesty*.

57. GONZALO COQUES,

A Native of *Antwerp* in the Year 1618, was brought up by *David Ryckaert* the Elder, his Father-in-Law; under whom he improved so much, that King *Charles* the First of *England*, the Duke of *Brandenburgh*, and the Prince of *Orange*,
 F 2 took

took particular Notice of him, and employed him. His Designs are excellent, and his Pictures in Small admirable.

58. DAVID TENIERS, *Junior*,

WAS born in the Year 1610, and brought up by his Father, proving a most excellent Painter in small *Figures*, and *Landskips*. He made a great Number of remarkable Pieces for the King of *Spain*, and other Kings; as likewise for the Archduke *Leopold William*, the Bishop of *Gaunt*, *William* Prince of *Orange*, and other Princes, Great Men, and Lovers of the Art. That Picture of his is much commended which he made for the Archduke *Leopold*, the Subject of which is the rich Miser in the Gospel, whom he represents carefully surveying his Bags of Gold, and turning over his Deeds and Writings; his Wife as carefully sitting by him, and scrupulously weighing each Piece of Gold that seems suspicious: In it is to be seen the Effects of sordid Covetousness, *viz.* An anxious Care of preserving, without any chearful Enjoyment of their great Abundance, whilst Death unseen to both stands behind, holding forth an Hour-glass, whose Sand is almost quite run out. He designed well; his Manner was firm, and his Pencil light: As for copying other Mens Works, he was a perfect *Proteus*: He transformed himself into as many Masters as he undertook to copy, all whom he counterfeited so exactly, that to this Day it is hard to distinguish the Copy from the Original, in all his Pieces of that Kind. The Archduke *Leopold* made him *Director* of his Paintings, and by his Means the Pictures in his Gallery were engraved.

59. ROBERT VAN HOECK,

BORN at *Antwerp*, was by the King of *Spain* made *Comptroller* of the *Fortifications* in the *Low-Countries*. He was an extraordinary Artist in small *Figures*; his Pictures being in great Esteem with the Lovers of the Art, and other eminent Persons.

60. JOHN BAPTIST VAN HEIL,

BROther of *Daniel* and *Leo Van Heil*, and a Native of *Brussels*, in the Year 1609, was a good Painter of Pieces of *Devotion*, *Poetical Fictions*, and *Histories*, and likewise *Portraits*.

61. JOHN PHILIP VAN THIELEN,

LORD of *Couwenbach*, was born at *Malines* in the Year 1618, being a Disciple of *Daniel Segers* the *Jesuit*; he afterwards became a very good Flower-Painter, and his Works were held in great Esteem.

62. PETER MEERTE,

A Painter of good Reputation at *Brussels*, as his Pieces (to be seen in the *Churches* and *Halls* belonging to the several Companies in that City) do sufficiently testify.

63. JOHN

63. JOHN PETERS

WAS born at *Antwerp*, in the Year 1624, where he continued most Part of his Life: He practised the Manner of his Brother *Bonaventure Peters*, being famous for *Sea-Pieces*, *Calms*, *Tempests*, and *Sea-Fights*; also *Towns*, *Castles*, &c. His Pictures were greatly esteemed by the Lovers of the Art, and other great Men.

64. JOHN VANDEN HECKE

WAS a Painter of Note for Great and Small *Figures*, *Flowers*, *Fruit*, *Animals*, and other Designs, which were well esteemed: After he had spent some Time in *Italy*, in the Service of the Duke of *Bracciano*, he returned to *Antwerp*, and there ended his Days.

65. LUKE FRANCHOYS,

A Native of *Malines*, was a skilful Painter, and renowned for great Designs, and likewise *Portraits*.

66. CHARLES VAN SAVOYEN

WAS born at *Antwerp*, but lived for the most Part in *Holland*: He was an extraordinary *Artist* in *Small*, especially *naked Figures*, which were held in great Esteem.—
This Head is of his own Etching.

67. PETER

67. PETER VAN BREDAEL,

A Native of *Antwerp*, in the Year 1630, had a very agreeable Manner of Painting: He lived some Time in *Spain*, and other *Provinces*.

68. HENRY VANDER BORCHT, *Junior*,

WAS born at *Franckendael*, in the *Palatinate*, from whence (on Account of the Wars) he removed to *Franckfort*, in the Year 1636. The Earl of *Arundel* passing that Way in his Embassy to the *Emperor*, took him with him to *Vienna*, and employed him in *Italy*, with Mr. *Peti*, in collecting what *Rarities* could be there procured; and afterwards brought him to *England*, where he continued in the said Earl's Service till his Death; after whose Decease he was preferred to the Service of King *Charles II.* then Prince of *Wales*. After having lived a considerable Time at *London*, in great Esteem, he went to *Antwerp*, where he died. His Father (of the same Name) was likewise very much valued by the Earl of *Arundel*, for his fine Collection of *Rarities*, and *Antique Curiosities*.

69. JOHN MEYSENS

WAS born at *Brussels*, May 17, 1612, but his usual Residence was at *Antwerp*; where, besides many Things which he painted to the Life with singular Judgment, he traded much in making and selling *Prints*, in the Knowledge whereof he was very skilful; and to all which (as you see in many Plates of this Book) he usually put his Name in this Manner, *Jo. Messens excudit*. It may be observed likewise, that many of the *Heads* in this Collection were painted by him.

70. GEORGE

70. GEORGE VAN SON,

AN excellent Painter of *Fruit* and *Flowers* at *Antwerp*, where he was born in the Year 1622.

71. JOHN BAPTIST VAN DEYNUM,

BORN at *Antwerp*, in the Year 1620, was excellent at painting *Portraits* in Small, *Landkips*, and other Figures in Miniature. He was honoured by the City of *Antwerp*, with the Command of a Company of their *Trained Bands*, in the Quality of *Captain*.

72. JOHN VAN KESSEL,

A Native of *Antwerp*, in the Year 1626, was a curious Painter of *Flowers*, *Insects*, &c. and his Pictures were much esteemed.

73. HENRY BERCKMANS,

BORN at *Clunder* near *Willemstadt*, was the Disciple of *Wouverman*, the famous *Battle-Painter* at *Haerlem*, and of *Thomas Willeborts*, and *James Jordaens* at *Antwerp*. His Pieces are much valued, especially his Faces, done from the Life. He lived at *Middleburgh* in *Zealand*.

74. SIMON VOUET

WAS born at *Paris*, Jan. 8. 1582. He was the Son and Disciple of *Laurence Vouet*, an ordinary Painter: But by his Studies elsewhere, he acquired such Skill in his Art, that
at

at twenty Years old, *Monsieur de Sancy*, who was going Embassador to *Constantinople*, took him in his Retinue, to draw the *Grand Seignior's* Picture, and the most considerable Places about *Constantinople*: But *Vouet*, at his Arrival, finding the Difficulty of performing his Design, by Reason of the *Turkish* Laws, was forced to take a quite different Method from the usual Practice, and to imprint in his Mind, by the Force of Imagination, the *Sultan's* Visage, as he observed it in his attending the Embassador at his Audience, and at other Times; which he did with so much Accuracy, that his Draught of it afterwards, when retired to his Chamber, according to those Ideas he had before conceived, appeared to resemble the Original as exactly to the Life, as if the *Sultan* had sat on Purpose for it. This was looked upon to be so extraordinary an Effect of Ingenuity, that he was richly rewarded for it: And it was so generally esteemed and applauded by Men of Judgment, that divers Copies were made of it by several eminent Hands. Having drawn some other *Portraits* at *Constantinople*, he took Shipping for *Venice*, and afterwards went to *Rome*, where he staid fourteen Years; in which Time he made so considerable a Progress in his *Art*, that besides the Favours which he received from Pope *Urban VIII.* and the *Cardinal* his Nephew, he was chosen *Prince* of the *Roman Academy of St. Luke*. During his Abode at *Rome*, he married *Virginia Vezzo Vellatrano*, a Lady of extraordinary Beauty, and skilful in Painting, as appears by many excellent Prints, that were done after her *Designs*. *Lewis XIII.* King of *France* (who allowed him a Pension during his Abode at *Rome*) sent for him in the Year 1627, to work in his Royal Palaces, and above all at *Luxemburgh*: So that by Command of his natural *Prince*, he was obliged to leave *Rome*, and its Glories, and return to *France*; having left behind him several Monuments of his Pencil, which were held in equal Reputation with some of the best in *Italy*, and placed as a

Testimony thereof, in the Church of *St. Peter* at *Rome*; where nothing that is common, is suffered to come. He no sooner arrived in *France*, but the King made him his principal Painter: He practised both in *Portraits* and *Histories*, and furnished some of the Apartments of the *Louvre*, the Palaces of *Luxembourg*, and *St. Germain's*, the Galleries and Chapel of Cardinal *Richlieu*; and also his Castle of *Ruell*, the *Queen's* Baths, and the *Mareschal d'Effiat's* fine House at *Chilly*,

He drew *Portraits* in *Crayons* and *Pastels* with such Facility, that the King admired and delighted to see him work: He also learned of him to design, in which his *Majesty* made a wonderful Progress in a little Time; drawing several *Portraits*, very much resembling some of the most considerable Persons at Court; which he bestowed among his Favourites, after he had taken the Pleasure of doing them.

Charles I. King of *England*, had so great a Regard for him, that he endeavoured by many Sollicitations to get him into his Service; but could not prevail: Yet *Vouet* sent him some of his *Pieces*, as an Acknowledgment of his Respect and Veneration for so great a Prince.

While he was at *Rome*, he imitated *Caravaggio* and *Valentino's* Manner; but when he came to *Paris*, he was so fully employed, that he formed a Manner to himself, more expeditious by great *Shadows* and general *Tints*; which he made use of, and succeeded in the better, because his Pencil was brisk, lively, and light. It would be a Matter of wonder to think what a prodigious Number of Pictures he drew, if we did not know that he had a great many Disciples, whom he bred up in his Manner; who were skilful Painters, and executed his *Designs* with Ease, tho' they were not finished so well as they should have been.

France is indebted to him for destroying the insipid and barbarous Manner that then reigned, and for introducing a *Goût*;
in

in which he was assisted by *Blanchart*. The Novelty of *Vouet's Manner*, and the kind Reception he gave every Body that came to him, made the *French Painters*, his Contemporaries, fall into it, and brought him Disciples from all Parts; as well those who professed the other *Arts* depending on *Design*, as those who studied the *Art* of Painting only. Most of the Painters, who have since been any ways famous in their Profession, were bred up by him; as *Le Brun*, *Perrier*, *Peter Mignard*, *Chaperon*, *Person*, *Le Sueur*, *Corneille*, *Dorigny*, *Tartebat*, *Belli*, *du Fresnoy*, and several others, whom he employed in making the Ornaments of his Pieces, and *Designs* for *Tapestries*; as *Juste d'Egmont*, *Vandrisse*, *Scalberg*, *Fatel*, *Bellin*, *Van Boucle*, *Belle-Ange*, *Cottelle*, &c. without reckoning a great Number of young Persons, who learned to *design* of him. *Dorigny*, who was his Son-in-Law, as well as his Pupil, graved the greatest Part of his Father-in-Law's Works. *Vouet*, rather spent with Labour than with Years, died in 1641, in the fifty-ninth Year of his Age. He had a Brother, whose Name was *Aubin Vouet*, who painted after his *Manner*, and was a tolerable Performer.

Vouet's Works were agreeable in Comparison with those that had hitherto been done in *France*; but he was every where a *Mannerist*: His greatest Perfection was in his agreeable *Colouring*, and his brisk and lively *Pencil*; being otherwise but indifferently qualified: He had no *Genius* for *Grand Compositions*, was unbappy in his Invention, unacquainted with the *Rules* of *Perspective*, and understood but little of the *Union* of *Colours*, or the *Doctrine* of *Lights* and *Shadows*: The *Passions* of the *Soul* are not at all express'd in his *Figures*, and he contented himself with giving a certain Air to his *Heads*, which had no Meaning in it. His *Cielings* are the best Part of his Performances, and shewed his Disciples the Way to make finer than any *France* had ever seen before.

He had one Advantage above other Painters: There never was a Master, whose *Manner* made such an Impression on the Minds of his Disciples, and was so generally followed by them. But it must be owned, that if this *Manner* destroyed the insipid *Goût* in *France*, it introduced one so unnatural, so wild, and (being easy) so universal, that his Disciples, and most of the *French* Painters have been debauched by it: They can hardly get rid of it to this Day. But it is believed *Vouet* followed his Interest more than his Judgment, in forming that expeditious *Manner* already mentioned.

75. PETER TESTA

WAS born at *Lucca*, in the Dukedom of *Florence*, in the Year 1611; and having laid the Foundations of Painting at Home, went very poor in a Pilgrim's Habit to *Rome*; and spent some Time in the School of *Domenichino*, but afterwards fixed himself in that of *Peter Cortona*. He was so indefatigable in his Studies, that there was not a Piece of *Architecture*, a *Statue*, a *Bass-Relief*, a *Monument*, or the least *Fragment* of *Antiquity*, in, or about *Rome*, that he had not designed and got by Heart. His Manner of Living was miserable to the last Degree; insomuch, that *Sandrart*, meeting him one Day *designing* the *Ruins* about *Rome*, in a wretched Condition, having scarce wherewithal to cover his Nakedness, he took Pity on him, carried him to his House, clothed him, fed him, and employed him to *design* several Things in the Gallery of *Justiniano*; after which, he recommended him to other Masters, who set him to work. He was such a *Man-hater*, and so wild, that *Sandrart* could hardly have any of his Company: His *Genius* was so fiery and licentious, that all the Pains he took served him to little Purpose; and the Trouble he gave himself about his Pictures succeeded as ill, as may be seen by the

the few Pieces that are left of his Doing, and by the little Value that is set on them thro' his bad Colouring, and the Hardness of his Pencil: But he was commendable for his *Designs* and *Prints*, of which he engraved Part himself; Part were done by *Cesare Testa*, and the rest by other Gravers. There is a great Deal of Fancy, Gaiety, and Practice in them; but little Intelligence of the *Claro-Oscuro*, little Reason, and little Justness. He was a Man of a *quick Head*, a *ready Hand*, and a *lively Spirit* in most of his *Performances*: But yet for want of *Science*, and good *Rules* to cultivate and strengthen his *Genius*, all those hopeful *Qualities* soon ran to *Weeds*, and produced little else but *Monsters*, *Chimera's*, and such like wild and extravagant *Fancies*. He was drowned in the *Tyber*, in the Year 1650; some say, he accidentally fell off from the *Bank*, as he was endeavouring to recover his *Hat*, which the Wind had blown into the River, as he was *designing* a Prospect: But others, who were well acquainted with the morose, and melancholy Temper of the Man, will have it to have been a voluntary and premeditated Act. *He used these two Marks,* **ET**.

76. PETER BRUGEL

WAS the Son of old *Peter Brugel*, and elder Brother of *John* (commonly called *Velvet Brugel*, because of the *Velvet Garments* which he generally affected to wear.) He was a great Painter of *Boors*, &c. and for his extraordinary Humour in representing several Scenes of *Hell*, the Fables of *Tantalus*, *Prometheus*, *Ixion*, *St. Anthony's Temptation*, and the like, was surnamed the *Hellish Brugel*.

77. CHARLES LE BRUN

WAS born at *Paris*, in the Year 1620, and came into the World with all the happy Dispositions necessary to form a great Master. He was the Son of an ordinary *Sculptor*, who lived in the *Place-Maubert*: His Father was employed in the Garden of the *Hotel Segulier*, and used to carry his Son with him thither, to make him copy some *Designs* after him. *Monsieur* the *Chancellor*, walking one Day in the Garden, saw the Lad *designing*, and took Notice that he did it with Ease and Application for one of his Years; from whence he concluded, it was the Effect of an uncommon *Genius*: He was pleased with his *Physiognomy*, and liking his good Inclination to the *Art of Painting*, bid him bring him his Drawings from Time to Time; which he did: And the *Chancellor* afterwards took Care to advance him, supplying him with Money, to encourage him in the Prosecution of his Studies.

The young Man, animated by *Monsieur de Segulier's* Favour, made so wonderful a Progress in his Profession, that the *Chancellor* recommended him to *Vouet*, who was then Painting the *Library* of the *Hotel Segulier*, and was looked upon by all the *French Painters* as the *Raphael* of *France*.

Le Brun, at fifteen Years old, drew two Pictures, which surprized the Painters of those Times: The first was the Portrait of his *Grandfather*, and the other represented *Hercules* knocking down *Diomedes's* Horses. The *Chancellor Segulier*, some Time after, perceiving by *Le Brun's* Eagerness to learn, and the Progress he had made in his Art, that he was fit to travel to *Italy*, sent him thither, in the Year 1639, and maintained him there three Years, allowing him a considerable Pension. While *Le Brun* was at *Rome*, he perfected himself in the Knowledge of those Parts of his Art, that got him universal
Repu-

Reputation. The young Painters, who return from *Rome*, in their Way home to the other Parts of *Europe*, generally stop at *Venice*, to learn at least a Tincture of *Colouring*; but *Le Brun* had not that Curiosity.

The first Picture he drew when he came back to *France*, was the *Brazen Serpent* which is in the *Convent* of the *Monks Picpus*: He afterwards did several other Pictures for the *Chancellor*, his Protector.

When he compared his own Works with those of his Contemporary Painters in *France*, he knew what Value to put upon himself; and the Desire he had to make himself known, put him upon soliciting to have the Drawing of those *Pieces* that were to be exposed to publick View: To this End, he drew the Picture for the *May*, for the Church of *Notre Dame*, two Years successively. The first Year he painted the *Martyrdom* of *St. Peter*; and the second, that of *St. Stephen*. *Le Sueur* (whom we mentioned in the Life of *Simon Vouet*) was the only Painter, who disputed the Superiority in his Art with him; but whether it was that *Le Brun* was thought more skilful than *Le Sueur*, or that his *Manner* was more in Vogue; or else that his Friends were more numerous, or more potent; he always had the Advantage of his Competitor, in Opportunities to signalize himself by *Grand Compositions*.

Monfieur *De Lambert's* Gallery in the Isle of *Notre-Dame*, and the *Seminary* of *St. Sulpitius*, settled his Reputation on so solid a Basis, that Mr. *Fouquet*, who was then *Surintendant* of the *Finances*, employed him to paint his fine House of *Vaux le Vicomte*: *Le Brun* has there shewn the Greatness of his *Genius*, and the Depth of his Knowledge, especially in the Apartment called the Chamber of the *Muses*: One of the *Cielings* in that House is esteemed the best Piece he ever did.

Mr.

Mr. *Foucquet*, to engage him wholly in his Service, allowed him a Pension of twelve thousand *Livres* a Year; and paid him besides for his Works. After Mr. *Foucquet's* Imprisonment, the *King*, who resolved to have the *Arts* flourish in his Kingdom, as well as the *Sciences*, cast his Eyes on *Le Brun*, ennobled him, honoured him with the Order of *St. Michael*, and made him his principal Painter. In this Post he gave still greater Demonstrations of his Merit to his Majesty, than ever he had done before. *Monsieur Colbert*, Minister of State, and *Surintendant* of the *Royal Buildings*, valued him as the best Painter in the World. *Le Brun* laid the Project of Confirming the Foundation of the *Academy of Painting*, by his Majesty's Authority: He presented it to Mr. *Colbert*, who proposed it to the King, not only to confirm it, but to render it more illustrious than any of that Kind ever was. The Revenues of the *Academy* were enlarged, new Statutes made, and that Body was to consist of a Protector, a Vice-Protector, a Director, a Chancellor, four Rectors, fourteen Professors, of whom one was to be for Anatomy, and another for the Mathematicks: There were also to be Assistants to the Rectors and Professors, several Counsellors, a Secretary, and two Sergeants.

He drew up another Project for an Academy at *Rome*, to be Founded by the King, for the Use of the *French* Students who travel thither; in which there was a Director to be maintained, to take Charge of the *Pensioners*, whom the King was to send from Time to Time, to study at *Rome*; and who, by their Education there, might be made capable of serving his Majesty in his *Paintings*, *Sculptures*, and *Buildings*.

Le Brun was very zealous to advance the *Fine Arts* in *France*: In this he seconded the King's good Intentions, who entrusted Mr. *Colbert* with the Execution of his Orders. That Minister did nothing without consulting *Le Brun*; and this Painter not only undertook the Charge of taking Care of the Performance

Performance of Things in general; but also, was very careful about his own in particular, finishing his Pictures with the greatest Industry, and informing himself exactly of every Thing that related to his Art, either by reading good Authors, or consulting Men of Learning.

His Works at *Sceaux*, and in several Houses in *Paris*, spread his Fame all over *Europe*; but especially what he did for the King; the most considerable of which are his large Pictures, containing the History of *Alexander the Great*, in the *Cieling* of the Gallery of *Versailles*, and the great *Stair-Case* there.

When the King made *Le Brun* his principal Painter, he gave him also the Direction of the *Manufactures* at the *Gobelins*; which he minded with such Application, that there was nothing done, but what was after his *Designs*.

The Facility with which he followed his Studies at *Rome*, and advanced himself in the Knowledge of his *Art*; as also the first Pictures he drew after his Return, gave the World a great Opinion of his Ability: They might be said to be perfect, tho' not to so great a Degree as those that he drew afterwards. He had a fine *Genius*; his *Sense* was penetrating and solid, and his *Invention* easy, tho' with Reflection: He never admitted any Thing into the *Composition* of his Pictures, without first considering it well: He consulted Books and Men of Learning, that he might omit nothing which was convenient for him to introduce into his Piece. His *Expressions* were ingenious, and there was nothing outrageous in his Fire. Upon the Sight of his first Productions, one would have thought he would have had a particular *Talent* for soft and tender Subjects. He drew mostly Pieces of Devotion in his younger Days, and had no Opportunity to shew the Grandeur of his *Genius*; but in his future Paintings he made it appear that his *Talent* was universal; that he could excel alike in the serious *Manner*, as well as in the gay; in the terrible, as well as in the tender. He treated of

Allegorical Subjects with a great deal of Fancy; but instead of taking his Stories from the *Fable*, as is generally done, he invented them all himself.

He always esteemed the *Roman School* for *Design*, tho' he inclined to imitate that of *Bologna*, in his *Stile* and *Gusto*, and particularly *Annibale Caracci*, whose *Manner* he followed: Tho' his *Goût* is not so lively as that Painter's, it is less loaden, more equal, more graceful, and always correct. His *Attitudes* are well chosen, natural, expressive, and judiciously contrasted: His *Draperies* are well set, agreeable, and shew the *Naked* with Discretion; but there is no great Variety in his Folds: His *Expressions*, in all his Representations, are beautiful. He studied the *Passions* with extraordinary Application, as appears by the curious *Treatise* he composed on them, which he adorned with demonstrative *Figures*; nevertheless, even in this, he seems to have but one *Idea*, and to be always the same, degenerating into *Habitude*, or what we call *Manner*: 'Tis true that *Habitude* is beautiful; but for want of examining *Nature*, and seeing that she can express the same *Passions* several Ways, some of which are very lively, and piquant, he has very much lessened the Value of his Productions in the Opinion of the Criticks.

What has been said of the *Passions* may serve for his *Designs*, both of *Figures* and the *Airs* of his *Heads*; for they are almost always the same, tho' they are well chosen; which doubtless proceeded either from his reducing Nature to a *Habitude* he had contracted, or else from his not having enough considered the Diversity of which she is susceptible; for the Painter ought to observe her particular Productions as carefully as her general.

Le Brun, when he came back from *Italy*, saw the Necessity of leaving off his wild and trivial *Tints*, which his Master *Vouet* made use of for Expedition sake: He got rid of them in a great Measure; he tempered them, and brought them nearer the Truth; yet, whatever Pains he took to leave them quite off,
he

he always retained in his *Stile*, *Tints* that were too general; especially in his *Draperies*, and his *Carnations*; and did not enough mind his *Reflections*, which contribute very much, both to the Force and Roundness of Objects, and to the Union and Likeness of Imitation.

His *Local Colours* are bad; he was too careless in his Endeavours, to give each Object its true Character by this Part of his Art: For this Reason only, his Pictures (as we say) smell of the *Pallet*, and have not the Effect as to the *Sensation* of Nature, as those of other Masters have, whose *Local Colours* are more studied. For a Proof of this Assertion, the Spectator need only put one of *Le Brun's* best Pieces, by one of the best of the *Venetian School*; he will find by the Comparifon, that the Excellence in the Part of the *Local Colours*, is on the Side of the *Venetian Picture*, and that *Le Brun* comes infinitely short of it on that Account.

As *Le Brun* erred in that Part of his Art, so he committed a Fault in his *Lights* and *Shadows*: He seldom took Care to make the Fore-part of his Pictures sufficiently brown, and was of Opinion, that great *Lights* ought not to be placed in the hindmost Part of a Picture; by which Means most of his Works have very little Effect: 'Tis not the same as to his Intelligence of the *Claro-Oscuro*, tho' he did not study that so much as he ought to have done in his Youth; yet in his riper Years he saw the Necessity of it, and practised it with Success. His *Grand Compositions*, containing the History of *Alexander the Great*, are sufficient Proofs of his Knowledge of this Artifice.

His last Productions, which are his best, shew the Extent of his Ability and *Genius*; and the *Prints* that are engraved after them, will render his Name famous to all Posterity. He was a universal Painter, performing well alike in all Kinds, *Landskip* only excepted: His *Pencil* was light and mellow; he was equally exact and easy in his Performances. In a Word, he

was Master of so many Parts of his Art, that he deserves a Place among the Painters of the first Rank; and whatever may be said to lessen the Value of his Works, his Memory is still revered, and a due Share of Praise given him throughout all *Europe*, and no doubt Posterity will continue to do Justice to his Merit. He died in his Lodgings at the *Gobelins*, in the Year 1690. His *Tomb* is in a Chapel which he purchased in the Church of *St. Nicholas du Chardonnet*, where his Widow erected a magnificent *Mausoleum* to his Memory.

*From Painters we come now to speak of other Artists;
no less renowned in their several Professions; and
first of*

78. CORNELIUS DANCKERTS DE RY,

WHO was born at *Amsterdam*, in the Year 1661. He was full forty Years *Master-Mason* and *Architect* of that famous City; succeeding his Father *Cornelius* in that Employ: During which Time he finished a great many noble and superb *Edifices*, to the great Improvement and Enlargement of that City: He built the *New Port* at *Harlem*, the three new *Churches* there, the *Exchange* for Merchants, and innumerable other Ornaments to the said Place. By great Study and Experience, he invented a Way to build *Stone-Bridges* upon great Rivers, without stopping or diverting the Current of the Stream; a Proof whereof he made upon the River of *Amsterdam*, in the Year 1632, by a Bridge two hundred Feet in length, and standing upon seven Arches. He died in the Year 1634, aged seventy-three Years.

79. CORNELIUS CORT,

BORN in *Holland*, in the Year 1536, was an excellent Master in the Art of *Graving*; which, tho' it be the same with Painting, as to its *Design*, yet differs very much from it in the Practice: For the one is performed by the gentle Touches and Pliableness of the Pencil; the other, by the Sharpness of the Steel, and a steady Hand. *Painting* has its Perfection in the natural Application of the *Colours* to the Body they should represent; the other only in describing its *Contours*, *Relievo's*, *Lights*, and *Shadows*; and tho' it be reduced only to *Black* and *White*; or rather (as Artists call it) to *Claro-Ofcuro*; yet it represents the Superficies of Bodies, their Form and Roundness, with no less Beauty, Force, and Elegance, than the best of Pictures. He made *Italy*, for a long Time, the Place of his Residence, where he *graved* the *Designs* of *Raphael Urbin*, *Titian*, and others. He died at *Rome* in the Year 1578.

80. THEODORE CORENHERT

WAS born at *Amsterdam*, in the Year 1522; he was an excellent *Engraver* after the *Designs* of *Martin Hemskirk* and others, and was also a good *Poet*, and died at *Dergoude*, in the Year 1590.

81. HENRY DE KEYSER,

BORN at *Utrecht*, May the 15, 1565, was *Architect* of *Amsterdam*, and one of the best *Carvers* in *Holland*; of which that magnificent Tomb of the Prince of *Orange* at *Delft*, and the *Town-Hall* at *Amsterdam*, are sufficient Instances. He died at *Amsterdam*, on the Day of his Birth, in the Year 1621, aged fifty-six Years.

82. JOHN

82. JOHN SADELER,

BORN at *Brussels* in *Brabant*, in the Year 1550, attained to a great Excellency in *Graving*, merely by his own Industry; without any one to instruct or direct him. His Performances have much Sweetness in them; as appears by what he has done for *Martin de Vos* and others. In the Year 1588, he went to *Franckfort*; and after he had spent some Time there, he removed to *Munichen*, where the Duke of *Bavaria* honoured him with a *Gold Chain* and a *Medal*. In 1595 he went to *Venice*, where he died of a Fever, in the Year 1600, aged 50.

83. RAPHAEL SADELER,

BROther of *John*, and born also at *Brussels*, in the Year 1555, was an excellent *Engraver*; as may be seen by his Works, particularly in the Jesuit *Raherus's* Lives of the *Bavarian Saints*; a Book chiefly remarkable for its curious Cuts: Also the Book of *Hermits*, which he and his Brother *John* together graved. He sometimes practised *Painting* also, as well as *Engraving*; and accompanied his Brother *John* in his Travels to *Munichen*, and to *Venice*, in which Place he also died.

84. JAMES MATHAM,

SON-in-Law to the famous *Henry Goltzius*, of whom he learned to *Grave*, and attained to great Perfection in that Art, was born at *Harlem* the 15th Day of *October*, 1571, and died *January* the 20th, 1631, aged 61 Years.

85. JAMES

85. JAMES VRANCQUART,

A Person of an indefatigable Spirit, so thirsty of Honour, that he applied himself with incredible Diligence to *Painting*, *Geometry*, *Architecture*, and *Poetry*, all at one Time. After he had satisfied his Curiosity in viewing the *Rarities* of *Rome*, he was chosen *Architect* to the *Archduke Albert* of *Austria*, and the *Infanta Isabella* his Wife; in which Employ he continued till the Death of the said *Archduke*: After whose Decease he employed the utmost Secrets of his Art and Skill, in erecting to his Memory that stately *Mausoleum*, which is to be seen in the Church of *St. Gudule* in *Brussels*; a Work so noble, and magnificent, that it was thought worthy to be the Subject of a Book, containing a Description thereof, and the Pomp of his funeral Solemnity in *Copper Cuts*. He was likewise *Architect* and *Engineer* in Ordinary for the City of *Brussels*. The Form of that magnificent Church of the *Jesuits*, reputed one of the best contriv'd in the *Low-Countries*, is of his *Design* and *Direction*. Being a Man of no less Subtilty in Contrivance and Invention than he was industrious, he invented a little *Steel Engine*, which with the Noise it would make by the Motion of certain Springs, at a determinate Time, should wake him at what Hour of the Night soever he intended to rise, being set for it accordingly; and at the same Time would light his Candle, by Means of a little Match, dipp'd in *Brimstone*, which took Fire at the Striking of the *Machine*. After he had lived a long Time at *Brussels*, in much Splendor and Reputation, he died in the *Low-Countries*, to the great Grief of all true Lovers of Art.

86. GILES SADELER,

Without derogating from the Praise due to his Uncles *John* and *Raphael*, was the best *Engraver* of them all; in-
somuch, that he was esteemed worthy to be *Engraver* to three
of the *German* Emperors successively, viz. *Rodolphus*, *Matthias*,
and *Ferdinand* the Second. He was not only an incomparable
Graver, but a very good *Painter*, oftentimes *designing*, and
drawing *Portraits* from the Life, which he afterwards *en-
graved*. He lived at *Prague* in *Bohemia*, and there died in the
Year 1629.

87. HENRY HONDIUS,

A Good *Engraver*, and *Designer*, born at *Duffell* in *Bra-
bant*, in the Year 1573, was descended of noble Ex-
traction; and having an Inclination to the Study of this Art,
he set himself to follow the Instructions of *John Wierx*. He
studied likewise the *Mathematicks*, *Geometry*, *Architecture*, *Per-
spective*, and *Fortification*, under the Direction of old *John
Vredeman*, and afterwards of *Samuel Marelois*, a Man whose
Works shew he had not his Equal: In all these *Sciences* *Hondius*
attained to good Experience, as appears by his *Prints*. He lived
for the most Part at the *Hague*.

88. PETER DE JODE, Senior,

WAS born at *Antwerp*, and brought up by the celebrated
Henry Goltzius: He was an excellent *Engraver* and *De-
signer*; and lived a long Time at *Rome*, where he made seve-
ral curious *Designs*. In the Year 1601, he returned to *Antwerp*,
his native Place, where he died *August* the 9th, 1634.

89. PAUL

89. PAUL DU PONT, or PAUL PONTIUS,

BORN at *Antwerp*, in the Year 1603, received his first Instructions from *Luke Vorsterman*, after which he lived with *Rubens*. He was an admirable *Artist*, as appears by a great Number of *Rubens's Designs*, *Van Dyck's Heads*, and other curious Prints, by him engraved.

90. LUKE FAYDHERBE

WAS a famous *Statuary* and *Architect*, being a Disciple of the renowned *Peter Paul Rubens*, whose Instruction none ever received, but proved excellent in some *Art* or other. He lived for the most Part at *Malines*, the Place of his Birth.

91. PETER DE JODE, *Junior*,

WAS born at *Antwerp*, *November* the 22d, in the Year 1606, where he received his Instruction from his Father of the same Name; proving a delicate *Engraver*. At *Paris*, he and his Father together engraved some excellent Pieces for *Monsieur Bon-Enfant*, and the *Sieur L'Imago*. Many fine Prints are to be seen of his doing after *Rubens*, *Van Dyck* and others.

92. JAMES CALLOT

WAS a Gentleman of good Esteem in *Lorraine*, born at *Nancy* in the Year 1594. His Father was *Herald at Arms* to the Duke of *Lorraine*. In his Youth he learned to grave of one *Croce*, who made the Stamps, by which the Money of that Country was coined; he afterwards lived some Time with a Painter of *Lorraine*, of sufficient Ability, who taught him

to *design* well ; by whose Instructions, having attained a competent Skill and Judgment, he travelled in Company of some Gentlemen of *Holland*, to *Italy*, and stay'd a considerable Time at *Rome* : There he applied himself to *etching*, finding that more easy to him, and his Performance in it freer than *graving* ; which he did with so much Application and Industry, that his Works were finished to a Miracle, and became the Admiration of all that had Eyes to penetrate into the Delicacy, and Beauty of them. The *Grand Duke* of *Tuscany*, one of the most curious and magnificent Princes, at that Time in *Europe*, sent for him to *Florence*, and lodged him in his Palace, near his own Apartment, that he might have the Satisfaction of seeing those delightful Curiosities he was continually at work upon. Here it was that he *graved*, *The great Market-Place* at *Florence*, with so much Art and Skill, that it is impossible to give it its due Commendation. His *Miseries of War*, *The History of our Saviour's Passion*, *The Temptation of St. Anthony*, with a Multitude of others, shew that he was a Miracle of an *Artist* for *Miniature*, and had not his Fellow in this Kind. He was afterwards sent for Home, by the *Duke* of *Lorrain*, where he married a Lady of great Beauty, rich and young, with whom he lived the Residue of his Life, in much Content and Satisfaction. He died much lamented at *Nancy*, *March* the 27th, 1635, aged 41 Years ; and was buried in the Church of the *Cordeliers*, where his loving *Consort* caused a sumptuous *Marble Tomb* to be erected to his Memory, with his *Effigy* and *Coat of Arms*, viz. On a *Field Azure*, five *Stars Or*.

93. LEO VAN HEIL,

BRother of *Daniel* and *John Baptist Van Heil*, was born at *Brussels*, in the Year 1605. He was a good Painter of *Flowers*, *Cattle*, and other little *Animals*, and was also well skilled in *Architecture*, and *Perspective*.

94. PETER VERBRUGGHEN

WAS renowned for his excellent Faculty in *carving* all Manner of Figures in *Stone*. He lived at *Antwerp*, the Place of his Birth.

95. SIMON BOSBOOM,

BORN at *Emden*, in the Year 1614, was a very good *Architect* and *Mason*, in the Service of the Elector of *Brandenburgh*.

96. WENCESLAUS HOLLAR,

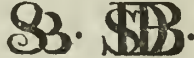
AGentleman of *Prague* in *Bohemia*, born in the Year 1607. He was by Nature much inclined to work in *Miniature* and *Etching*, in the last of which he became exceeding famous; tho' he was not a little discouraged therein by his Father, who would have had him follow other Studies. In the Year 1627 he left *Prague*, and visited many Cities of *Germany*; when coming at last to *Colen*, he waited upon the Earl of *Arundel*, that truly great and noble Patron of *Arts*, who was there on his Embassy to the Emperor, at *Vienna*; and afterwards came over with him to *England*. He lived here a considerable Time, and drew many *Churches*, *Ruins*, *Persons*, and *Views*, which he afterwards

etched, and which will always be in good Esteem. His particular Excellency was *etching*, and there are great Numbers of his Prints in *England*, in the Collections of the Curious, to give him a Share of Praise, equal to his Merit, which Words cannot sufficiently do. He at last entered into the Service of the Duke of *York*, but on Account of the Troubles in *England*, he retired to *Antwerp*, and there died.

97. AERTUS QUELLINUS,

BORN at *St. Trude* in the Country of *Liege*, was an excellent *Architect*, and *Carver* in *Stone*, *Wood*, &c. *Antwerp* was the Place of his Residence.

98. STEPHEN DE LA BELLA,

A Native of *Florence* in *Italy*, in the Year 1614, was a very good Painter in *Miniature*, but was most excellent at *Etching*. He was a Person of great Judgment, and fruitful Invention; and had the Honour to be brought up by the incomparable *Callot*. He died in the Year 1664. His Prints are to be found in great Abundance, with these Marks, . . or S. B.

99. DIRICK CORENHERT,

BROther of *Theodore*, by Art as well as Nature: Both living a long Time together, and performing Designs of a like Nature. *Vid.* N°. 80. He used this Mark 

100. RICHARD

100. RICHARD COLLIN,

BORN in the Year 1627, was a good *Geographer, Cosmographer, Mathematician, and Engraver*: His chief Business consisted in making and graving *Maps and Geographical Tables*. He also engraved *Portraits, if he was the same Person, whose Name is at the Bottom of the Plate, N° 61.*

101. NICHOLAS BRUYANT,

A Very good *Astrologer and Mathematician of Arras in France*, was born the tenth Day of *April 1572*, and died *July the twelfth, in the Year 1638.*

102. ADRIAN BROUWER

WAS born in the City of *Harlem*, in the Year 1608; and besides his great Obligations to Nature, was very much beholden to *Frans Hals*, who took him from *begging* in the Streets, and instructed him in the *Rudiments of Painting*: And to make him Amends for his Kindness, *Brouwer*, when he found himself sufficiently qualified to get a Livelihood, ran away from his Master into *France*, and after a short Stay there, returned and settled at *Antwerp*. Having been robbed by certain *Pirates* on the Coast of *Holland*, and stripped of his Clothes; at his Landing he got him a Suit made of strong *Canvas*; upon which he painted several Flowers and Figures, after the Manner of *Indian Silks*: Which some Ladies seeing, and taking it to be a rich Sort of Silk, enquired up and down amongst the *Mercers* for some of the same Sort, but to no Purpose. Some few Days after, *Brouwer* got upon the Stage in the *Playhouse at Amsterdam*, as soon as the Play was ended; and

and there taking a wet Cloth in his Hand, he wiped out before them all the whole Painting; and by shewing it was nothing but *Canvas*, undeceived them of their former pleasant Mistake. Another Time, perceiving that his Friends slighted him for the Meanness of his Habit, he got himself a rich *Velvet* Suit, such as the wealthy Merchants of *Antwerp* used to wear. A Cousin of his that happened at that Time to be upon his Marriage, finding him so well equipped, invited him to grace the Wedding with his Company: *Brouwer* failed not to be there, and when all the Company much commended the Bravery and Richness of his Apparel, he snatched up a Dish of Meat that stood upon the Table, and threw all the Sauce and Grease that was in it upon his Cloaths, saying in a great Rage, *That it was more fit to bestow the good Chear on his Clothes, since it was for their Sake, and not his own, that he was invited*: Giving them to understand by this Action, tho' it was ridiculous and extravagant, that he despised them no less for their Ignorance and Folly, in making more Account of the Shell than the Kernell; and in measuring the inward Deserts of Men by the Goodness of their Apparel. His Clothes being smeared over with Grease, he threw them into the Fire, and hasted away to his usual Place of Resort. *Humour* was his proper *Sphere*: And it was in *little Pieces* that he used to represents *Boors*, and and others his *Pot-Companions*, *drinking*, *smoking Tobacco*, *gaming*, *fighting*, &c. with a Pencil so tender and free, so much of Nature in his *Expression*, such excellent *Drawing* in all the particular Parts, and good keeping in the whole together, that none of his *Countrymen* have ever been comparable to him, in that Subject. He was extremely *facetious* and *pleasant* over his *Cups*, scorned to work as long as he had any *Money* in his *Pocket*, declared for a *short Life*, and a *merry one*: And resolving to *ride Post* to his *Grave*, by the Help of *Wine* and *Brandy*, got to his *Journey's End* at thirty Years of Age,

in

in the Year 1638; so very *poor*, that *Contributions* were raised to lay him privately in the Ground: From whence (it is commonly said) he was soon after taken up, and very handsomely interred by *Rubens*, who was a great Admirer of his happy *Genius* for *Painting*. But others say, the *Magistrates* of *Antwerp* caused his *Corps* to be taken out of a common *Church-yard*, and buried a second Time in the Church of the *Carmelites*; a vast Crowd of People attending it to the Grave, over which a magnificent *Tomb* was erected.

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2 IOANNES AB EYCK, PICTOR.

*Ille ego, qui lætos oleo de semine lini
Expreso docui princeps miscere colores,
Huberto cum fratre. Nouum stupuere repertum,
Atque ipsi ignotum quondam fortassis Apelli,
Florentes opibus Brugæ: mox nostra per omnem
Diffundi latè probitas non abnuuit orbem.*

Th. Galle excud.

Dominicus Lampsonius.

Obijt Simeonis in patria circa an. 1300.

3



3 HIERONYMO BOSCHIO, PICTORI.

*Quid sibi vult, Hieronyme Boschi,
Ille oculus tuus attonitus? quid
Pallor in ore? velut lemures si,
Spectra Erebi volitantia coram
Aspiceres? Tibi Ditis auari
Crediderim patuisse recessus,
Tartareasque domos: tua quando
Quicquid habet sinus imus Auerni
Tam potuit bene pingere dextra.*

Th. Galle excud.



Florat Harlemi et Louani an. 1462.



THEODORO HARLEMIO, PICTORI.

4.

*Huc et ades, Theodore, tuam quoque Belgica semper
Laude nihil ficta tollet ad astra manum;
Ipsa tuis rerum genitrix expressa figuris
Te Natura sibi dum timet arte parem.*



S. OCTAVIO VAN VEEN

Estoit en son temps, un de plus florissantes maistres de toute la pays bas, comm' on pult cognoistre
 par un tableau dans l'eglise de Nostre Dame en Anvers, sur l'autel de la chappelle de St. Sacrament, dans
 la dernière cene de nostre Seigneur, avecq ses apostres, il a été paintre du prince de Parma, et de
 l'Archiduc Albert, et autres princes, il fut né a Leyden, en lan 1558. et mourut a Brusselles lan 1629.
 Le 6 de may. Gert. van Veen pinxit. Egil Ruchel sculpsit. Ioan Meyssene excudit.



ADAM VAN OORT

6.

*Fut un peintre renommé, en magnifiques ordonances, ce qu'on peut voir, par diverses
ceuvres qu'on trouve entre les mains des amateurs, il at eu son pere pour son
maître, nommé Lambert van oort, il est né en Anvers l'an 1557. et il y mourut l'an 1641.*

Jacobus Iordaens pinxit.

Hend. Jagers sculp.

Io. Meyssens exc.



ABRAHAM BLOMAERT

Un tres vaillant peintre, inventif en grandes, et petites figures, paysages, et animaux. aussi un bon dessaigneur: natif de Gorckom, en l'an 1564.

Her. Blomaert delin.

Hen. Jagers sculpsit.

I Meijssens excudit.



TOBIE VERHAECHT.

*Peintre en peisages fort renomme' par ses rare tableau a' est este primiez
maistre du fameux P. Paul Rubbens est ne a' Anuers l'an 1566 et mourut. 1631.*

C. van Caukercken sc.

Octaue venus pinxit I. Meijssens excudit



2 **ADAM ELSHEIMER.** 2
 Natif de Francfort en lan 1574. filz d'un Tâilleur, faisoit son apren-
 tiſage a Francfort Chez Philippe Oudenbach ; gran deſeignateur, et tres bon
 painctre, neau moins Surpassoit son maistre de beaucoup, estoit d'un Hu-
 meur melancolique, se traquent ordinairement dans les Eglises. ou en quel-
 que Vile Ruine, exercent de la facon, son estude, on troue peu de ses
 ceuures mais extremement labourees, avecque vne grande force et d'un d'au-
 entendement, Il a peu deſſainque, mais tenant du grand maistre, Touchant sa vie
 at este. de peu de duree, mourut pource, laissent per le monde vne Renommée, qui dureſſa
 a jamais : W. Hollar fecit. L'Alorsens p'uxit et accredit.



GUIDO RHENUS

10.

*Excelloit en grandes ordonnances, d'un esprit abondant. Ses inventions sont assez
cognues par les estampes, qu'on voit de sa main faictes, en eau fort. le iour de sa
naitiuit, a été à Boloigne 1574: et mourut en l'an 1642.*

Guid. Rhenus pinxit.

I. Meiffens fecit et excudit.



// PETRUS PAULUS RUBENS

Tres renommee; mais encor plus noble per les rares dons de les quelles il estoit pourveu: car cest lui pour qui toutes arts liberaux ont employe toutes leur sciences, pour amasser dans lui le plus haut de leur pouvoir, certe la peinture aiant fait un compact avec la fame pour promulger ses louanges per tout l'univers n'a point manquee en son intention, mais l'Eloquence accompagnee de la Dignité et Richesse, la tellement adornee, que le Roy d'Espagne, le Roy de France, et le Roy d'Angleterre; en temoignage de ses merites, lui ont fait l'honneur de leur ordres de Chevalerie. Auvers est la villos de ceste heureuse na-
tivitye, le 28. de Juin 1577. ausi du deplorable iour de son trespas, lan 1640, le 30 de maii, par son



12 FRANÇOIS SNYDERS

Un tres excellent peintre, en chasses, poissons, et fruits. il est ne en l'an 1579. en Anvers
 il a fait plusieurs magnifiques ordonnances des chasses, et autre admirables ordonnances quel
 les il a peint pour le Roy d'Espagne, et aussi pour l'Archiducq Leopold de Wilhelme, et
 plusieurs autres princes. son maitre fut Henri van Balen, et il a este long temps en Italie.
 Ant. van Dyck pinxit. Jo. Meiffens exc.



GUILLAUME DE NIEULANT

¹³
Natif d'Anvers l'an 1584, peintre renommé partout, il faisoit les ruines de Rome parfaitement bien, et adonnées de petites figures, et paysages, il illuminoit, et faisoit de merveille en eau forte. il fut entre les meilleurs poètes de son temps ayant appris son art chez Jacq Saveri à Amstredam, l'an 1599, et il est allé à Rome, où il demouroit 3 ans auprès Paul Bril et retournant de Rome, l'an 1607, il entra dedans la confrerie de peintres en Anvers, et ayant demeuré long temp en la dicte ville, il retournoit à Amstredam, où il mourut, l'an 1635.

Jean Meunier sculpet excudit.



ANTHOINE VAN DYCK CHEVALLIER DU ROY D'ANGLETERRE

Est né a Anvers l'an 1599. le 22. du mois de mars, a esté le vray Phœnix de nostre siècle. on voit par tout de ses merveilles soit en pourtraicts ou en tableaux, dont il a monstre. Son esprit divin, c'est dommage que la mort nous a ravi d'un tel miracle de la nature en un si bas age, il mourut a Londres l'an 1642.

Ant. van Dyck pinxit.

Paul. Pontius sculpsit.

Je. Menges excudit.



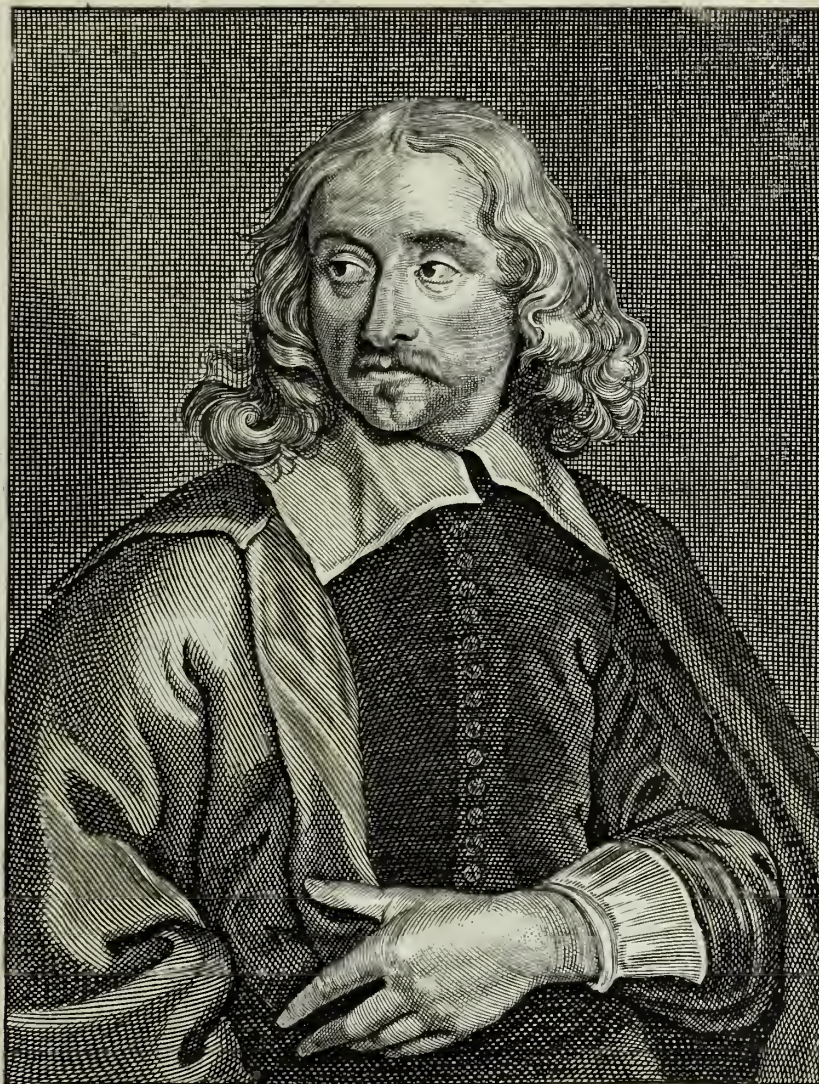
GERARD SEGERS

Tres expert peinctre en grand il a faict beaucoup de belles pieces principalement en devotion, a long temps demeure en Italie comme aussi en Espraigne dont le Roy lui a honore du tiltre de serviteur de la maison roijale, tient sa demeure a present en Anvers ville de sa naissance faisant illec de belles ceuvres.

Gen Segers pinxit.

Pot. de Iode sculpsit.

Ie. Meyssens excudit.



16

ADRIAN VAN UTRECHT

Ne en Anvers, lan 1599 le 12.^m de Januier, il est un peintre fort renommé per tout, son
exercice est en fruits, animaux mortes, et vis, admirablement, principalement les
poules, coq d'Indes, et autres oiseaux. on voit de ses œuvres aupres l'Empereur, le Roy de
Espaigne, et plusieurs autres grandes princes et au pays d'Hollande, il a été en France, Provence,
Italie, et en Allemagne, et il se teint en la Ville d'Anvers. Jan 26 cy sous pinxthoe excul. Coenr. Wouman. Sculp.



17 ADAM WILLAERTS

Gentil peintre de mers, bateaux et de petites figures, sur le rivage, ports, et dans les petites barques. il est né en Ahvers en l'an 1577. et il a pris sa demeure dans la ville d'Utrecht.

Ad. Willaerts delin.

fr. vande steen sculpfit.

I. Meyssens excudit.



JEAN GUILLAUME BAUR

Natif de Strasbourg, il faisoit merveille en la miniature, il a demeuré a Rome chez le duc de Brassignano, l'an 1637, il estoit a Venise, et de la il est venu vers l'Empereur d'Allemagne Ferdinand, à Vienne: estant son peintre, mourut l'an 1640.

Io. Guillelmus Bauur pinxit.

I. Meyssens fecit et excudit.



NICOLAS KNPFER.

49.

Peintre artificieux en figures. Il fit son apprentissage a Lipsic, chez Emmanuel Nysen, l'an 1603. et du depuis a Magdebourg. Il vint l'an 1630. tenir sa residence en Vtrecht, chez Abraham Blonmart, ou il at nus au iour quantite' de pieces admirables tant pour le Roy de Dannemarc, comme pour aultres grands Princes et personnes curieuses.

Nicolas Knuffer pinxit.

P. de Iode sculpsit.

Ioannes Meijssens excudit.



20 JEAN BYLERT

Peintre fort adroit et en son art, il fait bien ses ordonnances, ses figures sont médiocrement grandes, et extrêmement douces, il est fils d'un viturier, natif de la ville d'Utrecht.

Io. Bylert pinxit. Petr. Balieu sculp. Io. Meyssens excudit.



IOHANNES VAN BALEN

21.

Bon Peintre en petit et en grand, il a este quelque temps en Italie, a pris son Commencement aupres son Pere Hendrick van Balen, Il fut ne en Anvers l'an 1611, ou il se tient maintenant,

Iohannes van Balen pinxit

W. Hollar fecit

I. Meyssens excudit

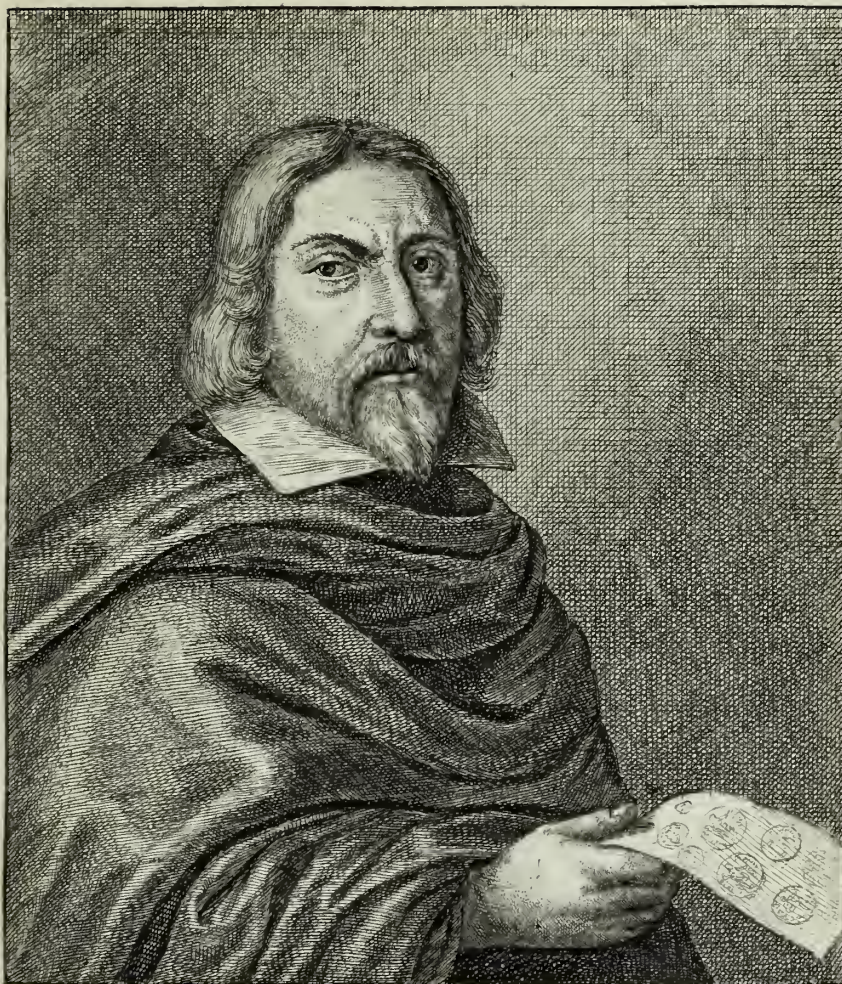


ROELANT SAVERY

A été un peintre extraordinaire des animaux, et autres oyseaux; et les paysages les quelles il faict, sont bien estimées de les amateurs de la peinture il est natif de Flandres. il a esté peintre du l'Empereur Rudolphe second.

Adam Willaerts delin.

Io. Meyssens fecit et excudit.



HENRY VAN DER BORCHT.

23.

De Brüsselles ou il naquit l'an 1583. d'où il fut, emmené en Allemagne par les troubles l'an 1586, et après il at appris la Peinture chez Gilles de Valckenborgh. Étant retourné d'Italie il a demeuré à Franckendaël usques en l'an 1627, qu'il est venu demeurer à Francfort au Palatinat, étant aussi un amateur admirable de toute sorte de raretez, et antiquitez, aussi, que le Comte d'Arondell le Cherissoit pour les rares pieces et Curiozitez qu'il avoit en de luy, tant en Medalles que Peintures et autre sortes d'Antiquitez.

Henricus van der Borcht junior pinxit. W. Hollar fecit. 1670. Ioannes Neyskens excudit.



24 IACOP BACKER

Est un excellent peintre en grand, fort inventif, et bon couloreur qui s'entend tres bien pour faire un bon nud: et il est fort adroiet pour faire un portraict, il est natif de la ville de Haerlinge, en l'an 1608 et il se tient à Amstredam.

Iac. Backer delin.

Pet. Balliu sculp.

Io. Meijssens excud.

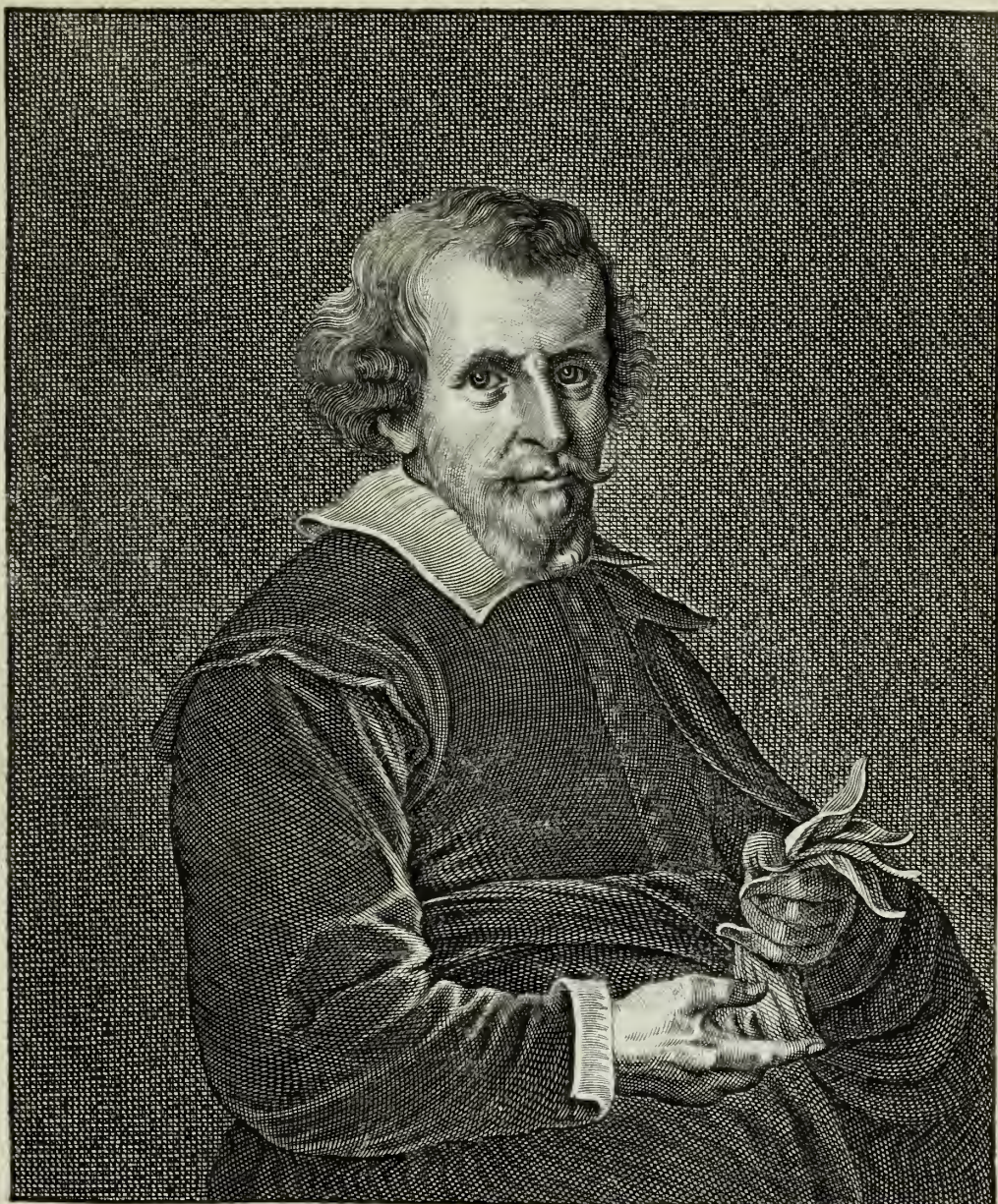


15 DEODATE DEL MONT

Noble domestiq. du Duc de Nieuborg, son peintre et architecte generale, pour quelques années, par l'aduo^y des Sereniss^{mes} Archiducs Alberte et Isabelle. des quelles il fut entretenu sa vie durante, mourut en Anvers l'an 1643.

Deodatus del Mont pinxit.

C. Waumans sculp.



DAVID TENIERS SENIOR.

26.

*Nasquit a Anvers l'an 1582. ou ayant appris l'art de peinture sous PP. Rabens, et Adam Elsh etc.
devint Maistre tres excelent et renommé en toutes sortes de grandes, et petites figures, et
pay'sages, et mourut l'an 1649.*

P. y. Mol pinxit

P. V. Leyföbotten sc.



ADRIAN VAN NIEULANT

Tres bon peintre en petites figures, et païssages, il a faict beaucoup des histoires
du vieulx testament, il est natif d'Anvers son commencement a esté a Amstredam,
chez Pierre Isaac, et aupres Francois Badens, 1607. et maintenant se tient a Amstredam, age
de 59 ans.

Cor. Ianssens pinxit. C. Waumans sculpsit I. Meyssens excudit.



FRANCISCO PADOANINO

28

Natif de Padoa, peintre admirable de grandes figures, il est superflus aux inventions, bon portraicteur. ce qu'il a monstre par les portraits du conte d'Arondel, et de sa femme, il se tient ordinairement à Rome, et maintenant il tient sa demeure à Padoa.

F Padoanino delin.

I Moyssén fecit et excudit.



PIERRE FRANCHOYS.

29.

Il estoit fort bon peintre natif de Malines, et mourut le 11. d'Aoust l'an 1654.

Lucas Franchois pinxit

C. Waumans sculp.



JEAN BOTH

30.

Bon painctre en païssages bien ordonnées, a la veue bien douces,
 les devants fortset bien coulerées garnies des figures, et ani-
 maux bien entendües. se tient miantenant a Vtrecht ville de sa naissance.

Abr. Willars pinxit.

C. Waumans sculpsit.

I. Meyssens excudit.





DAVIT BECK

3^e

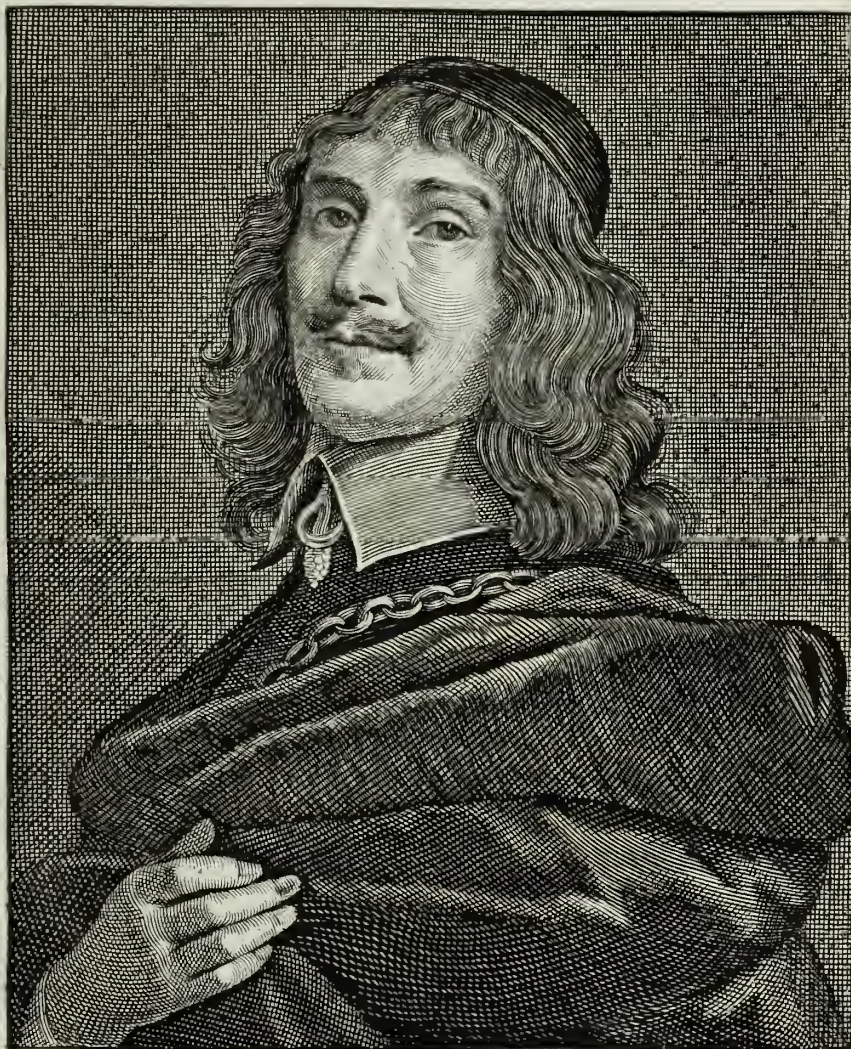
Peintre, et Valet, de Chambre de la Serenissime Reyne de
Sweede, enuoié de Sa Ma: pour peindre les personnes
Illustres de la Chrestienté. natif de Delft en Hollande.

David Beck pinxit

Ant. Cogget sculpsit

Ioan. Meijssens exc.





GERARD HONTHORST

32.

Est né à Utrecht l'an 1592. très bon peintre en ordonnances et pourtraicts, a esté long temps en Italie y faisant pour plusieurs Cardinaux des choses exquisés, comme aussi il a fait en Angleterre des œuvres très belles pour le Roy, on voit encores en la cour du Roy de Denemarque beaucoup de ses tableaux; il se tienta présent à la Haye au service de son Altesse le Prince d'Orange, son maistre estoit Abraham Blommaert.

Ger. Honthorst pinxit.

Pet. de Jode sculp.

Le. Meyssens excudit.



THOMAS WILLEBORTS BOSSAERT

33.

Peintre tres renommé, travaill admirablement bien en grandes figures, estimé pour pouvoir faire un pourtraict exactement bien, son Altesse le Prince d'Orange Henry Frederic luy a fait faire beaucoup de pieces, comme aussi son filz le Prince Guillaume, aussi pour d'autres Monarques, son maistre estoit Gerard Segers, est ne de Bergue sur le Zoon lan 1613, et demeure a present a Anvers.

Tho. willeborts pinxit.

Coenr. Woumans sculpsit.

Io. Meyssens excudit.



BONAVONTVR PEETERS.

34

*Tres bon Peintre de Mers, Calmes, et Tempestes issentent
bien aux nauires, galeres, et Bataillies sur Mer. Cogneit l'orison,
ses esloignements sont douces, faict bien les Villes, et Chateaux,
on voit par tout, Beaucoup de ses ceures, dans les Maisons des
amateurs, il est natif d'Anuers, et fut ne en l'an: 1614.*

Ioannes Meyssen pinxit et excudit.

W: Hollar fecit.



FRANÇOIS WOUTERS

35.

est né à Lyre l'an 1614. fait extrêmement bien les petites figures principalement nues et aussi des paysages. il a esté disciple de Paul Rubens et par son adresse est fait peintre de l'Empereur d'Allemagne Ferdinand le 2.^m s'étant allé avec son Ambassadeur en Angleterre. où étant arrivé reçut la nouvelle que sa Maj.^{te} Imperiale estoit mort l'an 1637. en après fut peintre et homme de chambre du Prince de Galles ayant demeuré quelque temps à Londres s'est retourné à Anvers sy faisant valoir par son art. Fr. Wouters pinxit. Pet. de Lode sculp. Io. Meyssner exc.





DANIEL SEGERS FRERE IESUITE

30.

Un de premiers paintres de nostre temps, en fleurs naturelles: il a faict son apprentissage chez Jean Breugel. l'on trouve de ses chefs d'œuvres dans les courts des grandes seigneurs. l'Empereur d'Allemagne, et l'Archiducq' Leopoldæ Guillaume ont beaucoup de ses pièces. S. A. le Prince d'Oraigne Henri Fredericq' lui a faict deux presents pour deux pièces de sa main, une diademe et une crois d'or massif, toutes deux de grande valeur, il teint maintenant sa residence en

L. Levens pinxit. Anvers dans la maison de professe des Peres Iesuites. T. Meyssens excudit.



PETRVS SNAYERS

37

Nesquit en Anuers l'an 1593. très bon Peintre de batailles, Paysages en grande et petite forme, extrêmement bien renommés, qu'il fut Peintre de l'Archiduc Albert et Isabelle, aussi Domestique de Son Altesse le Prince Cardinal Infante d'Espagne et des plus autres Princes &c. demeurant à Bruxelles.

D. van Heul pinxit.

Corn. Cockerken fecit.



LACOBVS VAN ES

38

Peintre. Excellent en fruicts poissôns oiseauz et fleurs les
quelles il fait extrêmement bien au naturel il demeure à Anvers
y estant né.

Joannes Meyssens pinxit et excudit.

W. Hollar fecit.



ADRIANVS DE BIE

39.

*Peintre bien estimé en grandes figures et aultres ordonnances,
Pere de l'Auctheur de ce liure, qu'il at demeuré long temps
en Italie etc. né dans la ville de Liere en l'an 1594.*

Petrus Meert pinxit.

Lucas Vorstermans iunior. sculpsit.



ADRIAEN VAN VENNE

40

Natiöf de Delft en l'an 1599 a pris son Commencement aupres de Simon Valck a Leyden. et de la chez Ieronimus van Diot. Excellent Peintre en blanc et noir. quitant son Maistre, s'est exercé de telle façon en son estude qu'il a faict des Chefs d'œuvres pour le Roy de Denemercq. aussi Son Altesse le Prince d'Orange a desbelles Chasas de sa main et Beaucoup d'autres Princes et grandes Seigneurs, mais ces plus bellesœuvres ont esté en blanc et noir il est bon poete cet qu'on trouve per ces liures qui il afaict il tient sa Residence ala Haye.

A. van Venne pinxit.

W. Hollar fecit.

L. Morsiens excudit.



IAECQUES IORDAENS

71.

Excellent peintre en grand; faict connoistre son esprit relevé par sa belle maniere de peindre, est inventif en toutz sorte d'ordonance, soit en poësie, en histoire, en dévotion et d'autres il a faict les belles choses racontantes pour le Roy de Suède, et plusieurs autres princes et seigneurs, est né à Anvers l'an 1594. le 19. de May, a faict son apprentissage chez son beau pere Adam van Oort, tenant sa demeure en la ville de sa naissance.

La Iordaens pinxit.

Pet. de Iode sculpsit.

Je. Meyssens excudit.



GASPAR DE CRAYER

Né à Anvers en l'an 1585. a esté disciple de Raphaël Coxcij demeurant à 42
Bruxelles, et at tellement surpassé son Maître en l'art de Peinture, qu'il
s'est rendu un des meilleurs maîtres de nostre siècle, dont ces chefs d'œuvres
qu'on voit par tout en sont les témoins, principalement à Bruxelles, ville
de sa demeure, il a esté peintre de son Altesse le Prince Cardinal Ferdinand.
Il a fait son Portrait, et aussi de beaucoup d'autre Princes, il est encor
florissant en son estude faisant des belles œuvres.

Antoni van Dyck pinxit.

Jacobus Neefs sculp.

Joan : Meysens excudit.



BALTHASAR GERBIER

43.

Il a fait merueille en illuminature, et a demeuré long temps en Italie, il fut peintre du Duc de Bocquingam et apres du Roy d'Angleterre le quel lui faisoit Chevalier, par sa vertu; et apres son Agent a Brusselles, en l'an 1670 et a Londres maistre de la cermonie, il est natif d'Anvers l'an 1592.

Ant. van Dyck pinxit.

Ioan. Meijssens excudit.



LEONARD BRAMER

44.

Natif de Delft, en l'an 1596. il a demeuré long temps en Italie dedans la Court du Prince Mario Farnese, ou il a fait beaucoup des ses œuvres en grand, et en petit. il a fait aussi quelques pieces pour le Cardinal Scialie. d'Italie il est revenu a Delft, et il a fait quelques pieces a Rysewyc pour son Altesse le Prince d'Orange Fredric Henri: et pour son Exc^{te} Conte Maurice de Nassou, et autres Princes.

Leon. Bramer pinxit

Ant vander Does sculpsit.

Io. Nequissen excud.



CORNELIO POULENBOURGH

45.

Natif d' Utrecht, peintre tres parfait, et admirable, en petites figures, et animaux: et les enfans nuds il les fait fort naturelles, ses ruines, paysages, et elongements, sont fort beaux, il a demeure long temps en Italie; et en l'an 1637. il fut demande par le Roy d'Angleterre a Londres, ou il a fait pour le Roy, quelques tableaux, et la 1661. retourne a Utrecht.

Cor Poulenbourg delin.

Coen Waumans sculp.

Jo. Mengens exc.



ERASMUS QUELLINIUS

76.

Né d'Anvers lan 1607, le 19 novembre, il at été disciple de Mons.^r P. P. Rubens, estant premierement devenu maistre dedans la Philosophie, si et ausi dans la Peinture devenu un maistre excellent, si bien en grand que en petit: et il se entend fort bien a la perspective, et il est un grand desseignateur et Architecte.

Er. Quellinius delin.

Petr. de Tode sculp.

Io. Meijssens excudit.



IOANNES COSSIERS.

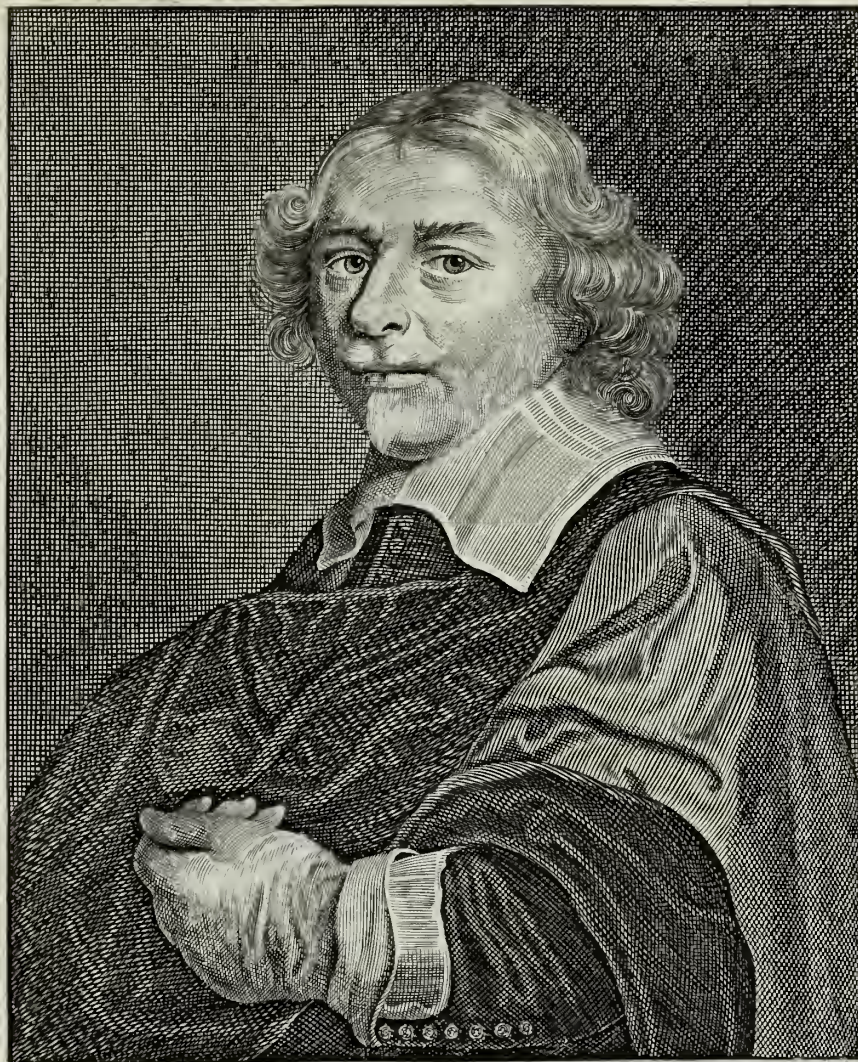
47.

Peintre, naturel d'Anuers, est né l'an 1603. Il a eu au commencement de son art pour maistre Cornil. de Vos. Il est deuenue fort excellent. Ce que tesmoignent ghez, ses peintures quil a fait en plusieurs Eglise tant pour le Roy d'Espagne, que pour le Prince Cardinal et pour l'Archiducq Leopold de Guilhame et plusieurs autres Princes et Seigneurs.

Ioannes Cossiers pinxit

Petrus de Iode sculpsit

Ioannes Maÿsticus exc.



48.

DAVID BALLII

*At eu son origine a Leyden ou il tient encor sa residence.
il est un fort bon peintre en pourtraicts, et en vie coye:
estant fort en la desseinne a la plume etc.*

David Bally pinxit.

Coenr. Waumans sculp.

Io. Meyssens exc.



HERMAN SAFTLEVEN

49.

Natif de Rotterdam en l'an 1609. un bon peintre en paiffages.
 au commencement il faisoit paiffans, paiffanes, et granges:
 mais à present il a sa seule delectation en paiffages sa residence
 H. saftleven peint. est en la ville d'Utrecht.

Coen. W. aumans, sculpteur.

I. Meijssens excudit.



JEAN VAN BRONCHORST

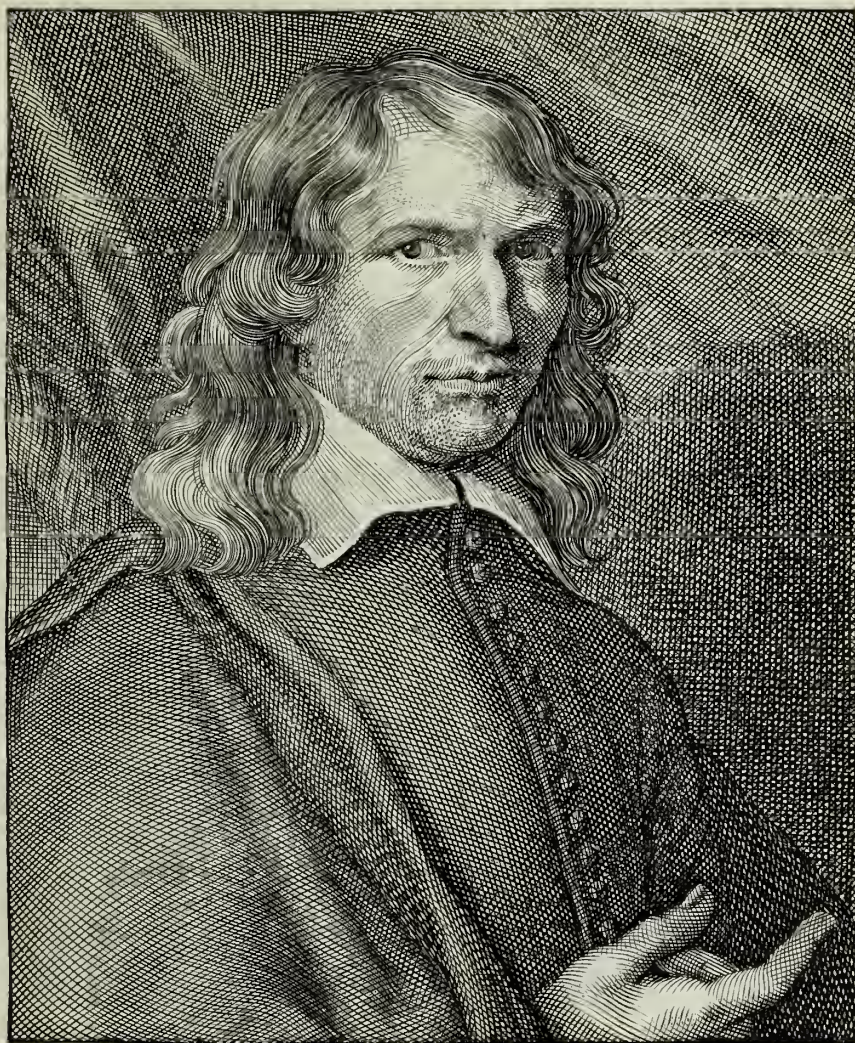
50.

Natif de la ville de Utrecht en l'an 1607. ayant appris chez peintres en verre, mais des petites maîtres, sans quelque bonne instruction, par si grande diligence est devenu un très bon peintre en figures. il est bon dessigneur comme on peut voir par ces œuvres.

Jean Bronchorst delin.

Pet. Ballu sculp.

Jo. Meyssne excudit.



ABRAHAM VAN DIEPENBEKE

57.

Est né à Boisleducq, ayant cy devant exercé pour quelque temps l'art de peindre sur les vitres, en quoy il surpasse tous ceux de son temps, mais a présent s'est addonné à peindre toute sorte de peinture mesmes aux desseins tres curieusement, ayant eu pour maître Pierre Paul Rubbens, tient sa résidence à Anvers.

Abr. a diepenbek pinxit.

Paul. Pontus sculpsit.

Ie. Neussens excudit.



PIERRE DANCKERSE DE RY.

*Né à Amsterdam l'an 1605. Peintre en pourtrait de Sa Maj.^{te}
Vladislaus IV. du nom Roy de Pologne, et Swede, etc.*

Petr. Danckerse de Ry pinxit.

Joan Meyssens excud.



DANIEL VAN HEIL

53

est né de Brusselles lan 1604, est bon peinctre en paysages, travaille bien au vif, de mesme les maisons et villes bruslantes, ce qui se peut cognoistre par beaucoup de tableaux quil a faict.

lean Bapt. van Heil pinxit.

Fredric Bottate sculpsit.

lean Meyssens excudit.



JACQUES D'ARTHOIS,

54.

Nasquit en Bruxelles lan 1613. ou il tien sa residence, ses paÿsages en grande et petite forme sont tenuz entre les plus plaisans de Flandres.

Joan. Meyssens pinxit et excud.

Petr. de Tode sculpsit



PIERRE VAN LINT.

55.

Trauaillie en grand et en petit aux pourtraitures, en Histoires tant spirituelles que profanes . Il a serui de Peintre au Cardinal Geugsius, Doyen, et Euesque d'Osie, par l'espace de sept ans, comme aussy a d'autres grands Seigneurs. Il peinct a l'huile et a la détrempe, selon qu'il a faict en la Chapelle de Sainte Croix en l'Eglise de la Madona del Popolo a Rome. Il at aussy fait trois tables d'autel a Osie. Il sert a present de ses pieces le Roy de Dannemarc. Il naquit l'an 1609. Commença son stile l'an 1639. en Anuers, lieu de sa naissance, ou il reside a present.

P. Van Lint pinx.

P. de Iode sculpsit.

Ioannes Meyssens exc.



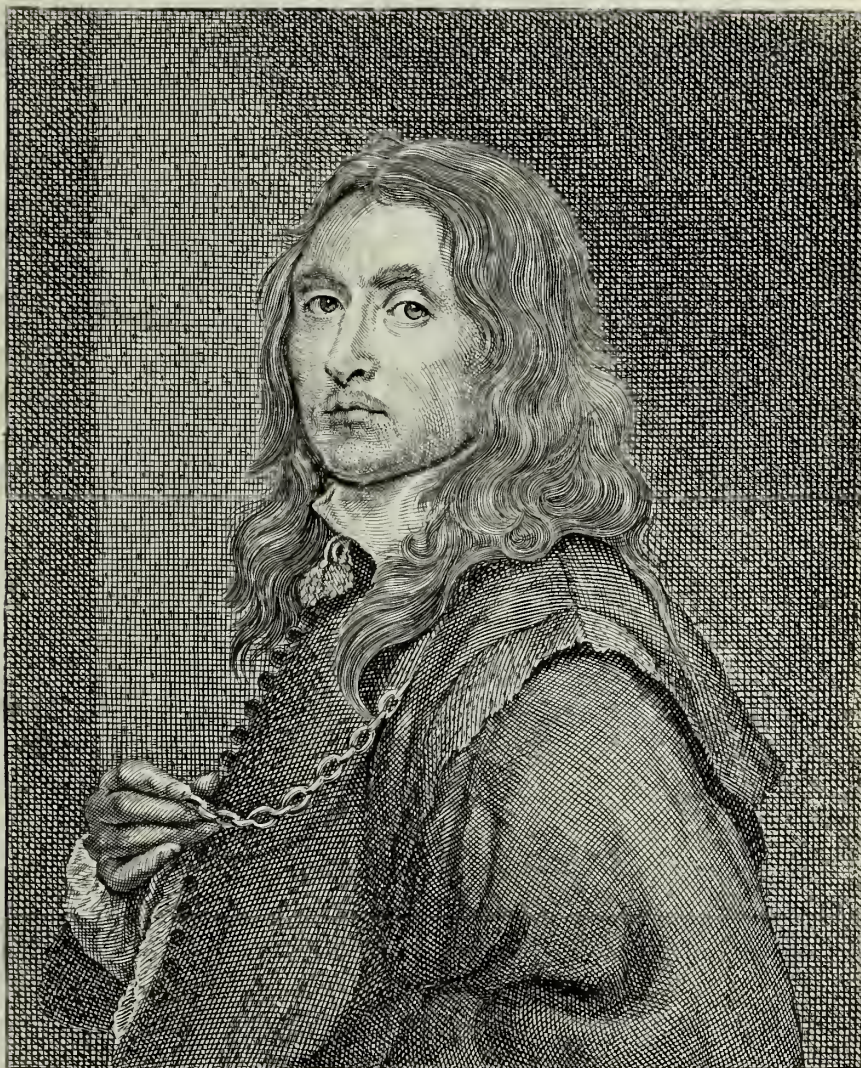
NICOLAS DE HELT STOCADÉ

Prit sa naissance a Nieumegen en l'an 1614, il a demeure quelque temps a Rome et a Venise et de la il est venu prendre sa residence en France ou il a faict des si belles œuvres qu'il at esté estimé digne d'estre receu Peintre de Sa Maïeste Tres-chrétienne

Nicolas de Helt Stocade pinxit.

Petr. de Iode sculpsit.

Io. Meyssens excudit.



GONZALO COQUES.

57.

Ne' en Anvers, lan 1618. at apriz son Art Ceez le Vieur David Ryckaert son beau Pere, ou il a tellement auance' son estude que le Roy d'Angleterre l'at Employe' pour auoir de ses pieces. le duc de Brandenburg sen delectoit fort et le prince Dorange en faisoit grand Cas, ses ordonances sont excellentes, et ses pourtraicts en petit, admirables.

gonzalo Coques pinxit.

paulus postius schulpsit

Ioannes meijssens excudit





DAVID TENIERS

58.

Un tres excellent peintre en petites figures et paysages, il a faict des remarquables
pieces tant pour le Roy d'Espagne que pour autres Roys, de mesme pour l'Archi-
duc Leopold de Guillaume, l'Evesque de Gand, et le Prince d'Orange Guillaume et
plusieurs autres Princes, Seigneurs, et Amateurs de l'art ont beaucoup de ses œuvres,
il est ne d'Anvers lan. 1610. ayant eu son pere pour maitre.

David Teniers pinxit

Pet. de Jode sculpsit

Io. Nevfens excudit.



ROBERTVS VAN HOECK,

59.

Controleur des fortifications pour le service de sa Maj.^{te} en Flandre etc. peintre extraordinaire en petites figures, tres-bien estimez des amateurs et grands Seig.^{rs} pour leur rareté né dans la ville d'Anvers.

G. Coques pinxit.

C. Caukercken sculpsit.



JEAN BAPTISTE VAN HEIL

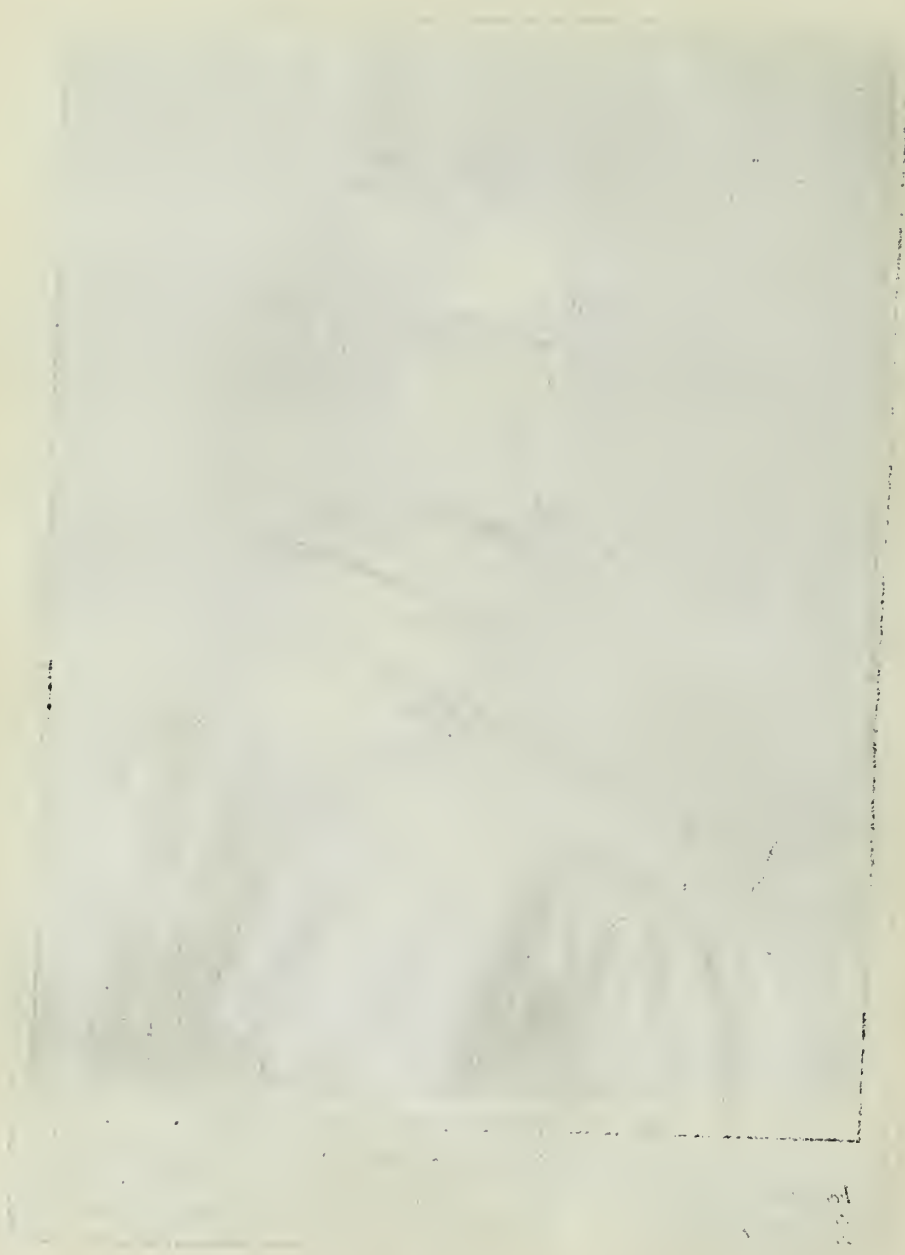
60.

bon peintre, inventif en ordonances de devotion, poësie et d'autres, fait bien un pourtrait, ce qu'on peult voir a Bruselles dont il est né lan 1609. et frere de Daniel et Leo van Heil, tous trois encor en vie.

Je. Bapt. van Heil pinxit.

fred. Balthas sculpsit.

Je. Meijffens excu.





JEAN PHILIPPE
*Seigneur de Couwenberch, etc. il est
 du très-fameux peintre E. Daniel Zegers
 il est devenu peintre très-estimé en fleur.*

Erasmus Quellinus pinxit



VAN THIELEN

*né à Malines, l'an 1618. a esté disciple
 de la Compagnie de Iesus, auprès laquelle
 dont ses tableaux en rendēt les témoignages.*

Richard Collin sculpsit



PETRVS MEERTE
Pictor Brucellensis

62.

C. Caukercken fecit.



IOANNES PEETERS

63.

*Tres-bon Peintre de Mers, calmes et tempestes bataillies
sur mer. Galeres, Villes, et Chateaux etc.
fort rares, et bien estimées par tous pays, principalement
des amateurs et grands Seigneurs. demeurant en Anuers
Ville de sa naisance, né l'an 1624.*

Luc. Vorstermans iunior delineavit et sculp.



IOANNES VANDEN HECKE

64.

Peintre tres-renommez en grandes et petites figures fleurs, fruitz, animaux et autres ordonnances bien Estimez pour leur rareté, quil à demeuré plusieurs ans en Italie et, a esté peintre de Ducq. de Bracciaen etc. demeurant en Anvers.

Ensemble Hecke pinxit.

Coupr. W. van der Schueren sculpit.



LVCAS FRANCHOYS

65.

Peintre tres expert et renommé en grandes ordonnances, et pourtraicts, née a Malines.

Lucas Franchoys pinxit.

W. Waumans sculp.

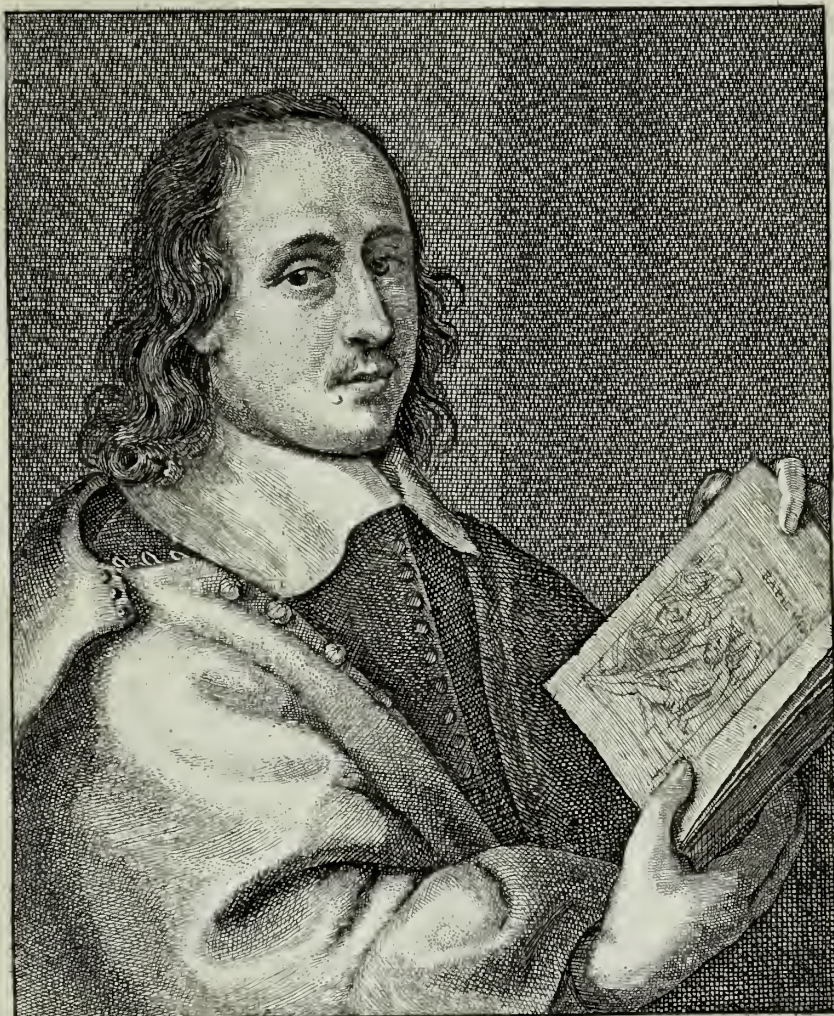


CAROLVS VAN SAVOYEN, ^{66.}
*Peintre extraordinaire en petites figures principalement
en nues grandement estimez Nasquit dans la Ville
d'Anvers demeurant en Hollande.*

C. van Savoyen fecit aqua forti.



PETRVS VAN BREDAEL. Né dans la ville d'Invers en l'an 1630. Paintre fort
 plaisant et rare, il at demeure quelque temps en Espagne, et aultres provinces .67.
Alte delmeant. *Com L'Invers Gubert.*



HENRY VAN DER BORCHT PEINCTRE,

68.

*Né à Tranchendaël, au Palatinat, et à cause de la Guerre venu à Franckfort, en l'an 1636
passant le Comte d'Arondell Voyagant vers l'Empereur, l'emmena et de là l'envoya en Italie
M^r Peter le quel amassa l'Art Pour le d^t Comte, de là Passant avec l'art. en Angleterre il
l'a garde jusques au décès du Comte il est Serviteur du Prince de Galles;*

Johann Meissner pinx. sculpsit

P. Hollar fecit. 1648.





69

JEAN MEYSSENS,

Peintre natif de Bruxelles l'an 1612. le 17. de May, tient a present sa residence en la ville d'Anvers, ou par dessus l'exercice du pinceau particulier en portraits, il fait profession de vendre des printes, en la cognoissance desquelles il est singulierement versé.

Jean. Meysens pinxit.

Cornelis Meysens sculp.



GEORGIVS VAN SON

70.

Peintre Excellent en Fruits, Fleurs &c. qu'il demeure à Anvers ou fut né en l'an 1622.

E. Quellinus pinxit.

Coenraod Lommers sculpsit.



JEAN BAPTISTE VAN DEYNVM.

71.

Est né d'Anvers, en l'an 1620. fait extrêmement bien des petites pourtraits, paysages et autres figures en miniature, et Capitain d'une Compagnie des bourgeois dans la ville d'Anvers, en l'an 1651.

J. B. van Deynum pinxit.



IOANNES VAN KESSEL

72.

Né dans la Ville d'Anvers en l'an 1626. peintre tres-renommé en fleurs, petites animaux etc. lesquelles sont fort es timez pour leur Curieuseté.

F. Quellinus pinxit.

Alex. Voet unior sculpsit.



HENRY BERCKMANS

Naquit en la Villette de Clunder située proche de Willemstat. Il fut disciple de Philippe Wouerman Peintre extraordinaire en Batilles en la ville de Harlem. Puis apres il fit son apprentissage en Postures ou Figures chez Thomas Willeborts et Jacques Iordaens en Anuers. Ses Pieces sont fort estimées, particulièrement ses Pourtraits. Il tient sa residence a Middelbourg en Zelande. : 73.

H. Berckmans pinxit.

C. Waumans sculp.

I. Meyffens excudit.



P. Boultat junior fecit

Simon Vouët. 74.



P. Boultats junior fecit.

Pieter Testa,

75.



P. Bullens junior fecit

Peter Brugel .76.



Phi. Boultaes junior fecit Antwerpia

Charles Le Brûn. 77.



CORNEILLE DANCKERTS DE RY

78.

Fut né à Amsterdam l'an 1561. mourut 1634. âgé de 73 ans, a esté environ 40 ans maître maçon et Architecte de ceste tant renommée Ville, il vint en la place du feu son Pere du mesme nom, qui avoit en son vivant servi la Ville dans ceste mesme charge, il a fait une grande nombre de grands et signales bastiments (parce que l'aggrandissement de la Ville se fit en son temps, il a basti la nouvelle porte de Haërlem, les trois nouvelles Eglises, la Bourse de marchants, et innombrables ouvrages appartenants à l'ornement de ceste Ville, il trouva par grande experience l'invention de bastir des ponts de pierre sans resbrindre le cour de l'eau sur des grandes Rivières comme il en fit la preuve l'an 1612 par dessus la Rivière d'Amstel large de 200 pieds ayant 7. arcs.

Pet. Danckerts de Ry delin.

P. et. de Jode sculp. fit.

Io. Meyssene excudit.





CORNELIUS CORT

79.

Engraveur admirable natif de Hornes en Hollande en l'an 1536. il a demeuré long
 temps en Italie faisant beaucoup de ses œuvres pour Raphaël d'Urbain Titian et plusieurs
 autres. il mourut à Rome, en l'an 1578.
 Franco. d'onde. fien. s'ul. sit.

I Meijssens excudit.



THEODOR CORENHERT

80.

A. etc. un tres excellent graveur. il a mis en lumiere plusieurs œuvres de Martin Hemskerk, et plusieurs autres. il étoit fort bon poëte. natif d'Amsterdam l'an 1622. et mourut à Dergoude, en l'an 1690.

Fr. vande Steen sculptit. Hen. Goltzius delin.

J. Menßens excudit.





HENRI DE KEYSER

81.

Architecte de la ville d'Amsterdam, il étoit un de meilleurs sculpteurs d'Hollande, qu'on peut voir par le tombeau du prince d'Orange, qu'il a fait à Delft et la maison de la ville. le jour de sa naissance fut en l'an 1565. le 15 de may, dans la ville d'Utrecht: et il mourut à Amsterdam l'an 1621. le 15 de may.

J. Meyssens fecit excudit.



JEAN SADELER

82.

Tres excellent engraveur, natif de Brusselles en Brabant l'an 1530. il at este premierement dansguineur en fer, mais ayant l'esprit plus eleve, il s'at addonné a la gravure, ou l'art luy a tribué la plus grande douceur et subtilite du burin: la quelle il at acquise par soy mesme par sa grande diligence, tesmoigne les pieces qu'il a fait pour Martin de Vos, et plusieurs autres. l'an 1588. il est alle demeurer a Francfort, et de la a Munichen en Baviere, ou le Duc luy a fait present d'une chesne d'or avec une medaille, et en l'an 1593. il est alle prendre sa demeure a Venise ou il mourut de la chaude fiebre l'an 1600. Le Messager



RAPHAEL SADELER

83.

Excellent engraveur natif de Brusselles en Brabant, lan 1555. il a esté premierement damasquineur en feriet apres il s'est addonné aussi a la gravure suivant l'exemple de son frer Jean en la quelle il a si bien profité quil est parvenu a la plus haute degré de la delicateste. come on peut voire en ses œuvres, principalement les saints de Baviere et quelque livres de Heremits qu'il a faict avec son frer Jean, avec qui il est venu de meurer a Munichen en Baviere, et dela a Venise ou il mourut. il at eie pour quelz temps peintre

Corn. Waumans sculp.

Fe. N. Sadeler del.



IACOBUS MATHAM.

84.

*Beau fils de Henri Goltz fut né a Harlem l'an 1571. le 15^e d'Octob.
mourut 1631. le 20. Ianuier.*

Art. vander Does sculp.

P. Soutman pinx.

I. Meyssens excud.



IACQVE VRANCOVART.

85.

*Atenus sa residence a Bruxelles et en son temps fut. Architecte
du Serenissime Archiduc Albert d'Austrice et Ingenieur ordinaire
de Bruxelles pour le service de sa Majesté.*

Ioan. Meyssens exc.



ÆGIDIUS SADELER

86.

Un de premiers graveurs de toute le monde, il est né en Anvers l'an 1570, il a appris son art chez ses oncles
 Jan, et Raphaël Sadeler, mais il les a surmontés tant, ainsi qu'il fut réputé digne d'estre tenu graveur de trois
 Empereurs d'Allemagne de suite, à sçavoir Rudolphe, Mathias, et Ferdinand le deuxième de cette nom.
 en l'art de la gravure a eue quelque faveur auprès d'autre, et a relevé celui si par dessus tous, les autres
 se trouvant capable non seulement à la plus haute grandeur du burin, mais à la plus grande subtilité et
 délicatesse aus ordonnances, et pourtraits, les quels il a si bien fait, qu'il est impossible de les atteindre
 avec son entendement: les quelles il a le plus souvent peint et dessinées au naturel devant les
 engravés, il demeurait à Prage en Bohême ou il mourut. l'an. 1629.

Aegidius Sadeler pinxit.

Pet. de Tode sculpsit.

Io. Meyssens excudit.



HENRICVS HONDIUS.

87.

Enguineur, et tres bon Desseinateur Natif de Dussel en Brabant l'an 1573. de Noble Origine il at appris a desseinier chez Ioannes Wiercx, il excercoit aussi en Orpherie, mais il fut tout iour plus incliné à la gravure, il at aussi appris la Mathematique, la Geometrie, Perspective, Architecture, et Fortification chez le Vieux Lean Vredeman Vrije, et autres Samuel Marels, homme sans paral, ou il a tout bien experimentez monstrant par les ceures, q'on voit de luy en es tampes, maintenant il demeure en la Haye.

Henricus Hondius delincauit. Franciscus Boulals fecit. Ioan. Meyers excudit.



PETRUS DE IODE

88.

*A esté tres bon engravéur, et deſſeigneur tres illuſtre: il a faict pluſieurs
cheſs des œuvres ſil along temps demeure a Rome, et en l'ân 1601. retournoit
en Anvers, ville de ſa naiſſance. aiant eu pour maiſtre Henri Goltz. il
mourut l'ân 1634. le 9 d'août.*

M. Ferdinand pinxit

P. de Iode. l'uniôr. ſculpſit.

Io. Meyſſens excudit.



PAULUS DU PONT

89.

Graveur admirable en taille douce, natif d'Anvers l'an 1603. il a fait son apprentissage chez Lucas Vostermans, et a demeure aupres Mons^r Rubens, ou il a fait quantité de chefs d'œuvres: aussi pour Mons^r van Dyck, comme on voit par ses œuvres. P. de Lode sculpsit.

L. Livens pinxit.

Messens exc.



LUCAS FAYDHERBE

90.

*Statuaire, et Architect très-renommé pour son grand: esprit, il at esté disciple du
Noble peintre Pier Paul Rubens, demeurant à Malines Ville de sa Naissance .*

G. Coques pinxit .

P. de Lode sculpsit





91 PETRUS DE IODE

Le ieusne, natif d'Anvers en l'an 1606, le 22^{me} de novembre; il at appris chez son pere, et il est devenu un graveur fort delicat. il at gte avec son pere quelque temps a Paris, pour engraver quelques pieces pour Mons^r Bon enfant, et S.^r L'Imago, on trouve plusieurs de ses estampes en lumiere, il se tient en Anvers.

The. Wille. sculpsit.

Petr. de Iode sculpsit.

Io. Meyssens excudit.



IACQ. CALLOT

92.
Gentilhomme lorrain fut né en la ville de Nancy, en l'an 1594. de son commencement estoit graveur, mais
voisant qu'il ne scauroit faire promptement cette science, il s'adonna à travailler à l'eau forte, en quelle il
se rendit si extrême, qu'il est un. merveille de le voir. on cognoit son grand esprit par ses œuvres, comme
la grande marche de Florence, les misères de la guerre, et quantité des autres. il mourut en la ville de sa
naissance, l'an 1635, le 27^{me} de mars. Ma^{re}ne delin. A. de mane sculpsit. I. Meyssens excudit.



LEO VAN HEIL

93.

*faict bien en illuminature des fleurs et mouches et autres petites antmaux
au naturel, s'entend fort bien en l'Architecture et batiments de maisons et
en perspectives, est ne a Brusselles l'an 1603.*

Io Bapt van Heil pinxit

Fred Bottats, sculpsit

Io. Meyssens excudit.



94 PETRVS VERBRUGGHEN
Sculpteur d'images tres-renomé demeurant en Anuers ville de sa naissance .
E. Quellinus pinxit *C. de Wit sculpsit*



SIMON BOSBOOM

95.

Natif d'Emden en l'ân 1614 fut bon Architecte et tailleur de pierre
il at este employé au jérvice du trèsillustre Prince Electeur de Brandebourg

Nicholas de Helt Stecader pinxit. Petrus de Tode sculpsit. Jean. Alvisseus excudit.

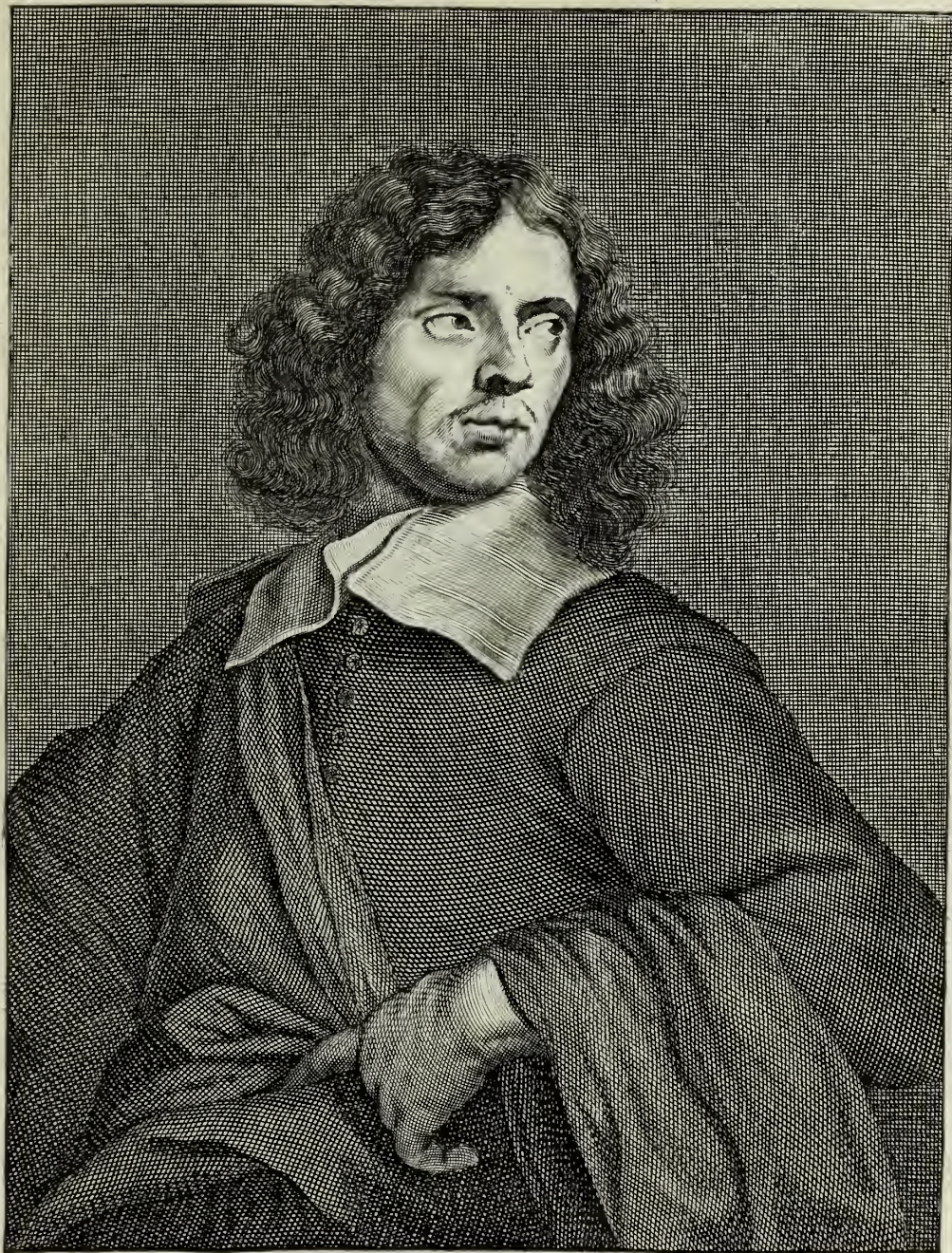


WENCESLAUS HOLLAR

96.

*Gentilhomme né à Prague l'an 1607. a esté de nature fort inclin p^r l'art de menature princypa-
lement pour esclaireir, mais beaucoup retardé par son pere, l'an 1627. il est parti de Prague ayant
demeuré en divers lieux en Allemagne, il s'est addonné pour peu de temps à esclaireir et appliquer
leau forte, estant party de Coloigne avec le Comte d'Arondel vers Vienne et dillec par Prague
vers l'Angleterre, ou ayant esté serviteur domestique du Duc de Lorc, il s'est retiré de là à cause
de la guerre à Anvers où il reside encorés.*

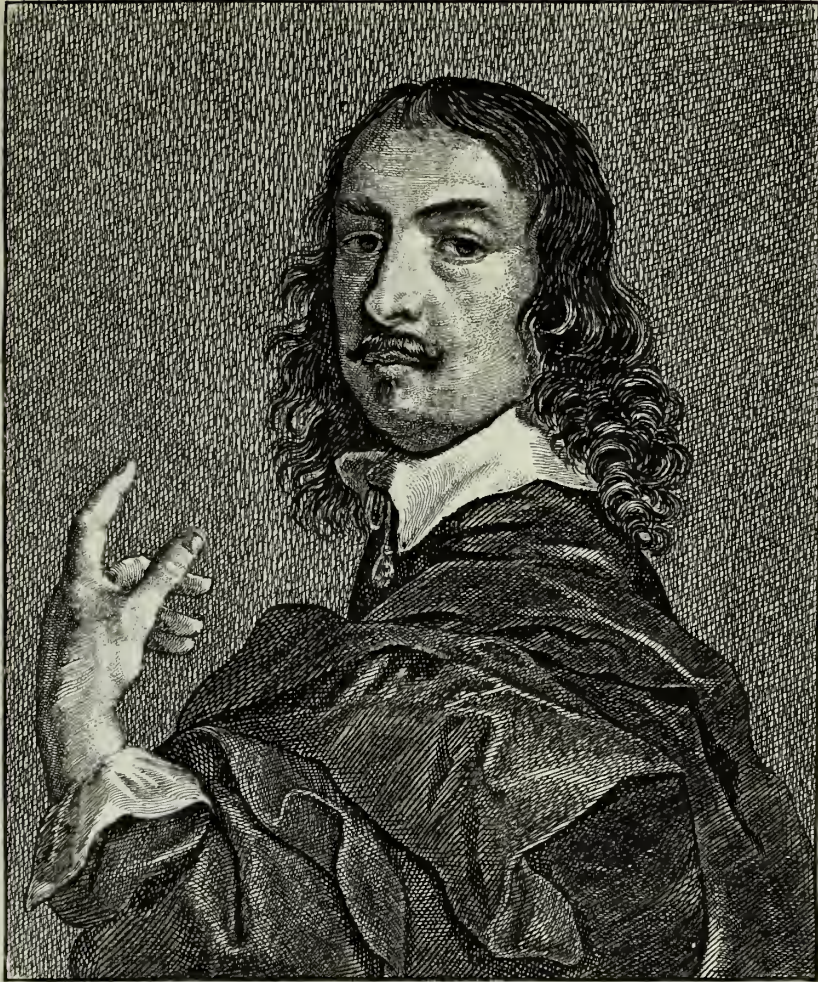
Jo. Neyskens pinxit et excudit.



AERTVS QVELLINVS IUNIOR

97.

*Natiff. de S.^t Trude en pays de Liege Architect et tailleur de Piere, Bois etc.^a.
très-bien estimé et renommé pour son gran esprit Demeurant et Anvers.
I. de Dujts pinxit. Cœnr. Lauwers sculpsit.*



*Steffano de la Belle, natif de Florence en Italie, en l'an 1614.
tres bon painctre en petit, ausi faict merueilles, en l'eau
fort d'un grand esprit, tres abundant, en inuentions, q'faict
son comencement aupres Iacques Callot. on voit quantite de ses
estampes, par tout,*

Stocade pinxit,

Waller fecit.

L'annee 1695. exaudit.



Phi. Bouttats Junior fecit

Dirick Gorenhert 99



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Il est né la présente année 1627. il s'est
adonné au jeûne de la Geog. Cosmog.
et Math. et après ces études douces lequel
à compris en peu de temps est parvenu. Excel
lent au Cartes Geog. comme son roy par ces Oeuvres
lesquelles à grand honneur en Hain







102

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